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L. 32. 26*

AN

INTRODUCTION TO THE Skill of Muſick,

IN THREE BOOKS.

THE FIRST CONTAINS

The *Grounds* and *Rules* of *MUSICK*, according to the *Gam-ut*, and other *Principles* thereof.

THE SECOND,

INSTRUCTIONS and *LESSONS* both for the **Baſs-Viol** and **Treble-Violin.**

THE THIRD,

The ART of *DESCANT*, or Compoſing of *Muſick* in Parts, in a more Plain and Eaſie Method than any heretofore Publiſhed.

By JOHN PLAYFORD.

The Eleventh Edition, *Corrected and Enlarged.*

London, Printed by *Charles Peregrine*, for *Henry Playford*, at his Shop near the *Temple* Church. 1687.

IOHANNIS
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PREFACE

To all Lovers of

MUSICK.

MUSICK in ancient Times was held in as great Eſtimation, Reverence, and Honour, by the moſt Noble and Vertuous Perſons, as any of the Liberal Sciences whatſoever, for the manifold Uſes thereof, conducing to the Life of Man: Philoſophers accounted it an Invention of the Gods, beſtowing it on Men, to make them better condition'd than bare Nature afforded, and conclude a ſpecial neceſſity thereof in the Education of Children; partly from its natural delight, and partly from the efficacy it hath in moving the Affections to Vertue; commending chiefly theſe three Arts in the Education of Youth, *Grammar*, *Muſic*, and *Gymnaſtic*; this laſt is for the Exerciſe of their Limbs. *Quintil.* reports, in his time the ſame men taught both *Grammar* and *Muſic*. Thoſe then who intend the Practice thereof, muſt allow *Muſic* to be the gift of God; yet (like other his Graces and Benefits) it is not given to the Idle, but they muſt reach it with the hand of Induſtry, by putting in practice the *Works* and *Inventions* of skilful Artiſts; for meerly to Speak and Sing are of Nature, and this double uſe of the Articulate *Voice* the rudeſt Swains of all Nations do make; but to ſpeak well, and ſing well, are of Art:

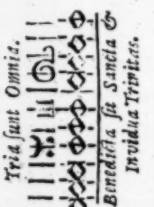
Therefore when I had conſider'd the great want of Books, ſetting forth the Rules and Grounds of this Divine Science of *Muſick* in our own Language, it was a great motive with me to undertake this Work, though I muſt confeſs, our Nation is at this time plentifully ſtor'd with skilful Men in this Science, better able than my ſelf to have undertaken this Work; but their ſlowneſs and modeſty (being, as I conceive, unwilling to appear in Print about ſo ſmall a matter) has made me adventure on it, though with the danger of not being ſo well done as they might have perform'd it: And I was the rather induc'd thereunto, for that the Preſcription of Rules of all Arts and Sciences ought to be deliver'd in plain and brief Language, and not in Flowers of Eloquence; which Maxim I have follow'd: For after the moſt brief, plain, and eaſie method I could invent, I have here ſet down the *Grounds* of *Muſick*; omitting nothing in this Art which I conceiv'd neceſſary for the Practice of Young Beginners, both for Vocal and Inſtrumental *Muſick*: Alſo I have in a brief method ſet forth the Art of Compoſing Two, Three, and Four Parts muſically; in ſuch eaſie and plain Rules as are moſt neceſſary to be underſtood by Young Practitioners, which were never before Printed, but in this Tenth Edition: The Work as it is, I muſt confeſs, is not all my own, ſome part thereof being collected out of other Authors which have written on this Subject, the which I hope will make it more approv'd.

J. Playford.

Of MUSICK in General, and of its *Divine* and *Civil Uſes*.

MUSICK *is an Art unſearchable, Divine, and Excellent, by which a true concordance of Sounds or Harmony is produced, that rejoyceth and cheareth the Hearts of Men; and hath in all Ages and in all Countries been highly reverenc'd and eſteem'd; by the* Jews *for Religion and Divine Worſhip in the Service of God, as appears by Scripture; by the* Grecians *and* Romans *to induce Virtue and Gravity, and to incite to Courage and Valour. Great Diſputes were among Ethnick Authors about the firſt Inventor, ſome for* Orpheus; *ſome* Lynus, *both famous Poets and Muſicians; others for* Amphion, *whoſe Muſick drew Stones to the building of the Walls of* Thebes; *as* Orpheus *had by the harmonious Touch of his Harp, moved the wild Beaſts and Trees to dance: But the true meaning thereof is, That by virtue of their Muſick, and their wiſe and pleaſing Muſical Poems, the one brought the Savage and Beaſt-like* Thracians *to Humanity and Gentleneſs; the other perſwaded the rude and careleſs* Thebans *to the fortifying of their City, and to a civil Converſation: The* Egyptians *to* Apollo, *attributing the firſt Invention of the Harp to him; and certainly they had an high eſteem of the Excellency of Muſick, to make* Apollo *(who was the God of Wiſdom) to be the God of Muſick: But the People of God do truly acknowledge a far more ancient Inventor of this Divine Art,* Jubal *the*

ſixth from Adam, *who, as it is recorded,* Gen. 4. 27. was the Father of all that handle the Harp or Organ. *St.* Auguſtine *goeth yet farther, ſhewing, that it is the gift of God himſelf, and a Repreſentation or Admonition of the ſweet Conſent and Harmony which his Wiſdom hath made in the Creation and Adminiſtration of the World. And well it may be termed a Divine and Myſterious Art, for among all thoſe rare Arts and Sciences, with which God hath endued Men, this of* Muſick *is the moſt ſublime and excellent for its wonderful Effects and Inventions: It hath been the ſtudy of Millions of Men for many thouſand years, yet none ever attain'd the full ſcope and perfection thereof, but ſtill appear'd new Matter for their Inventions; and, which is moſt wonderful, the whole Myſtery of this Art is compriſed in the compaſs of three Notes or Sounds, which is moſt ingeniouſly obſerv'd by Mr.* Chriſtopher Simpſon, *in his* Diviſion-Violiſt, *p.* 18. *in theſe words,* All Sounds that can poſſibly be



joyned at once together in Muſical Concordance, are ſtill but the reiterated Harmony in *Three*; a ſignificant Emblem of that Supreme and Incomprehenſible Trinity, *Three in One*, Governing and Diſpoſing the whole Machine of the World, with all its included Parts in a perfect Harmony; for in the Harmony of Sounds, there is ſome great and hidden Myſtery above what hath been yet diſcovered. *And Ms.* Catherine Phillips *in her Encomium on Mr.* Henry Laws *his ſecond Book of* Ayres, *hath theſe words:*

Nature, which in the vaſt Creation's Soul,
That ſteady curious Agent in the whole,

The

The Art of Heaven, the order of this Frame,
Is only *Muſick* in another Name.
And as ſome King, conqu'ring what was his own,
Hath choice of ſeveral Titles to his Crown;
So *Harmony* on this ſcore now, that then,
Yet ſtill is all that takes and governs Men.
Beauty is but *Compoſure*, and we find
Content is but the *Concord* of the Mind;
Friendſhip the *Uniſon* of well-tun'd Hearts;
Honour's the *Chorus* of the Nobleſt Parts:
And all the World, on which we can reflect,
Muſick to th' Ear, or to the Intellect.

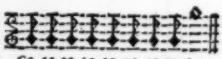
Nor hath there yet been any Reaſon given of that ſympathy in Sounds, that the Strings of a Viol *being ſtruck, and another* Viol *laid at a diſtance, and tuned in concordance to it, the ſame Strings thereof ſhould ſound and move in a ſympathy with the other, tho' not touch'd: Nor that the Sound of a* Sackbut *or* Trumpet, *ſhould by a ſtronger Emiſſion of Breath, skip from Concord to Concord, before you can force it into any gradation of Tones or Notes.* Ath. Kercherus, *a learned Writer, reports, That in* Calabria, *and other Parts of* Italy, *there is a poyſonous Spider, call'd the* Tarantula, *by which ſuch as are bitten fall into a frenzy of Madneſs and Laughter; to allay the immoderate Paſſion thereof,* Muſick *is the ſpeedy Remedy and Cure, for which they have ſolemn Songs and Tunes.*

The firſt and chief Uſe of Muſick *is for the Service and Praiſe of God, whoſe Gift it is. The ſecond Uſe is for the Solace of Men, which as it is agreeable unto Nature, ſo it is allow'd by God, as a temporal Bleſſing to recreate and cheer men after long ſtudy and weary labour in their Vocations.* Eccl. 40. 20. Wine and Muſick rejoyce the Heart: *as the Philoſopher adviſeth,* Muſica Medicina eſt moleſtiæ illius per labores ſuſcipitur.

Ælianus

Ælianus *in his* Hiſt. Animal. l. 10. c. 29. *writeth, That of all Beaſts, there is none that is not delighted with Harmony, but only the Aſs.* H. Stephanus *reports, that he ſaw a Lion in* London *leave his Meat to hear Muſick. My ſelf, as I travell'd ſome years ſince near* Royſton, *met a Herd of Stags, about* 20, *upon the Road, following a Bagpipe and Violin, which while the Muſick play'd they went forward; when it ceas'd, they all ſtood ſtill; and in this manner they were brought out of* York-ſhire *to* Hampton-Court. *If irrational Creatures ſo naturally love and are delighted with Muſick, ſhall not rational Man, who is endu'd with the knowledge thereof? A Learned Author hath this Obſervation, That Muſick is uſed only of the moſt Aerial Creatures, lov'd and underſtood by Man: The Birds of the Air, thoſe pretty winged Choriſters, how at the approach of the Day do they warble forth their Makers Praiſe? Among which, obſerve the little Lark, who by a natural inſtinct doth very often mount up the Sky, as high as his wings will bear him, and there warble out his Melody as long as his ſtrength enables him, and then deſcends to his Flock, who preſently ſend up another Choriſter to ſupply this Divine Service. It is alſo obſerv'd of the Cock, which* Chaucer *calls* Chanticleer, *his Crowing is ſounded Muſically, and doth allude to the perfect Syllables of the word* Hal-le-lu-jah.

Athanaſius Kircher *writes alſo, that the Cock doth ſound a perfect* Eight *Muſically, thus; when his Hens come from their Neſt, he hath ſeveral other obſervations of Sounds by ſuch Animals.*



The Philoſopher ſays, Not to be Animum Muſicum, *is not to be* Animal Rationale. *And the* Italian

Proverb

Proverb is, God loves not him, whom he hath not made to love Music. *Nor doth Music only delight the Mind of Man, and Beasts, and Birds, but also conduceth much to bodily health by the exercise of the Voice in Song, which doth clear and strengthen the Lungs, and if to it be also joyned the Exercise of the Limbs, none need fear* Asthma *or* Consumption; *the want of which Exercise is often the death of many Students: Also much benefit hath been found thereby, by such as have been troubled with defects in Speech, as Stammering and bad Utterance. It gently breaths and vents the Mourners Grief, and heightens the Joys of them that are cheerful: It abateth Spleen and Hatred. The valiant Souldier in Fight is animated when he hears the sound of the Trumpet, the Fife and Drum: All Mechanick Artists do find it chear them in their weary Labours.* Scaliger (Exercit. 302.) *gives a reason of these Effects, because the Spirits about the heart taking in that trembling and dancing Air in the body, are moved together, and stirred up with it; or that the Mind, harmonically composed, is roused up at the Tunes of the Music. And farther, we see even young Babes are charm'd asleep by their Singing Nurses; nay, the poor labouring Beasts at Plow and Cart are chear'd by the sound of Music, tho' it be but their Masters Whistle. If God then hath granted such benefit to Men by the Civil Exercise, sure the Heavenly and Divine Use will much more redound to our eternal Comfort, if with our Voices we joyn our Hearts when we sing in his holy Place. Venerable* Bede *writeth, That no Science but* Music *may enter the Doors of the Church: The Use of which in the Worship and Service of God, that it hath been anciently used, and should still be continu'd, may be easily prov'd from the Evidence of Gods Word, and the Practice of the Church*

in

in all Ages: You ſhall ſeldom meet Holy David *without an Inſtrument in his Hand, and a Pſalm in his Mouth; Fifty three Holy Metres or Pſalms he dedicated to his Chief Muſician* Jeduthun, *to compoſe Muſick to them: He was one in whom the Spirit of God delighted to dwell, for no evil Spirit will abide to tarry where* Muſick *and Harmony are lodg'd; for when he play'd before* Saul, *the evil Spirit departed immediately. This Power of* Muſick *againſt evil Spirits,* Luther *ſeemeth to think that it doth ſtill remain,* Scimus *(ſaith he)* Muſicam Dæmonibus etiam inviſam & intolerabilem eſſe, *We know that* Muſick *is moſt dreadful and intolerable to the Devils. How acceptable Divine Harmony was to God in his worſhip, appears in* 2 Chron. 5. 12, 13. Alſo the *Levites,* which were the Singers, all of them of *Aſaph,* of *Hemon,* of *Jeduthun,* with their Sons and their Brethren being arrayed in white linen, having Cymbals and Pſalteries, and Harps, ſtood at the Eaſt end of the Altar, and with them an hundred and twenty Prieſts ſounding with Trumpets: It came even to paſs, as the Trumpters and Singers were as one, to make one ſound to be heard in praiſing and thanking the Lord: And when they lift up their Voice with the Trumpets and Cymbals, and Inſtuments of Muſick, *&c.* that then the Houſe was filled with a Cloud, even the Houſe of the Lord. *The Uſe of Muſick was continued in the Church of the* Jews, *even until the the Deſtruction of their Temple and Nation by* Titus. *And the uſe thereof alſo began in the* Chriſtian *Church in our Saviour and his Apoſtles time. If you conſult the Writings of the Primitive Fathers, you ſhall ſcarce meet with one that doth not write of the Divine Uſe of Muſick in Churches; and yet true it is, that*

ſome

Some of them did find fault with some Abuses thereof in the Service of God; (and so they would now if they were alive;) but that condemneth the right Use thereof no more than the Holy Supper is condemn'd by St. Paul, *while he blameth those who shamefully profan'd it. The Christian Emperours, Kings, and Princes in all Ages, have had this Divine Science in great Esteem and Honour:* Constantine *the Great, and* Theodosius, *did both of them begin and sing Divine Hymns in the Christian Congregations; and* Justinian *the Emperour, composed an Hymn to be sung in the Church, which began,* To the only begotten Son and Word of God. *Of* Charles *the Great it is reported, That he went often into the Psalmody and sung himself, and appointed his Sons and other Princes what Psalms and Hymns should be sung. But to come nearer home: History tells us, that the ancient* Britains *of this Island had Musicians before they had Books; and the* Romans, *that invaded them, (who were not too forward to magnifie other Nations) confess what power the* Druids *and* Bards *had over the Peoples Affections, by recording in Songs the Deeds of heroick Spirits, their Laws and Religion being sung in Tunes, and so without Letters transmitted to Posterity; wherein they were so dexterous, that their Neighbours of* Gaul *came hither to learn it.* Alfred, *a* Saxon *King of this Land, was well skill'd in all manner of Learning, but in the knowledge of Musick took most delight. King* Henry *the Eighth did much advance Musick in the first part of his Reign, when his mind was more intent upon Arts and Sciences, at which time he invited the best Masters out of* Italy, *and other Countries; whereby he grew to great Knowledge therein; of which he gave Testimony, by composing with his own hand two entire*

Services

Services of five and six Parts, as it is recorded by the Lord Herbert, *who writ his Life.* Edward *the Sixth was a Lover and Encourager thereof, If we may believe Dr.* Tye, *one of His Chappel, who put the* Acts of the Apostles *into Metre, and Composed the same to be sung in four Parts, which he printed and dedicated to the King; his Epistle began thus:*

Considering well, most Godly King,
The Zeal and perfect Love
Your Grace doth bear to each good Thing,
That given is from above,
That such good Things your Grace might move,
Your Lute when you assay;
Instead of Songs of wanton Love,
These Stories then to Play.

Queen Elizabeth *was not only a Lover of this Divine Science, but a good Proficient herein; and I have been inform'd by an ancient Musician and her Servant, that she did often recreate her self on an excellent Instrument called the* Poliphant, *not much unlike a* Lute, *but strung with Wire: And that it was her care to promote the same in the Worship of God, may appear by her 49th.* Injunction. *And King* James *granted his Letters Patents to the* Musicians *in* London *for a Corporation.*

Nor was his late Sacred Majesty, and blessed Martyr, King Charles *the First, behind any of his Predecessors in the love and promotion of this Science, especially in the Service of Almighty God, which with much Zeal he would hear reverently perform'd, and often appointed the Service and Anthems himself, especially that sharp Service Composed by Dr.* William Child, *being by his Knowledge in Musick a competent Judge therein; and could play his part exactly well on the* Bass-Viol, *especially of those Incomparable Fancies of Mr.* Coperario *to the* Organ.

Of

Its Divine and Civil USES.

Of whose Vertues and Picty (by the infinite mercy of Almighty God) this Kingdom lately enjoy'd a living Example in his Son and our Gracious Soveraign Charles *the Second*; *whose Love of this Divine Art appear'd by his encouragement of it, and the Professors thereof, especially in his bountiful Augmentation of the Annual Allowance of the Gentlemen of His Chappel*; *which Example if it were followed by the Superiours of our Cathedrals in this Kingdom, it would much encourage Men of this Art (who are there employ'd to Sing Praises to Almighty God) to be more studious in that Duty, and would take off that Contempt which is cast upon many of them for their mean Performances and Poverty*; *but it is their and all true Christians sorrow, to see how that Divine Worship is contemned by blind Zealots, who does not, nor will not understand the Use and Excellency thereof.*

But Musick *in this Age (like other Arts and Sciences) is in low esteem with the generality of People, our late and Solemn Musick, both Vocal and Instrumental, is now justl'd out of Esteem by the new Corants and Figgs of Foreigners, to the grief of all sober and judicious Understanders of that formerly solid and good Musick: Nor must we expect Harmony in Peoples Minds, so long as Pride, Vanity, Faction, and Discords, are so predominant in their Lives: But I conclude with the Words of Mr.* Owen Feltham *in his Resolves*, We find, saith he, that in Heaven there is *Musick* and *Hallelujah's* Sung; I believe it is an helper both to good and evil, and will therefore honour it when it *moves* to *Vertue*, and shall beware of it when it would *flatter* into *Vice*.

J. Playford.

On the DEATH *of*

Mr. JOHN PLAYFORD,

THE

AUTHOR *of Theſe, and ſeveral other excellent* WORKS.

WE muſt ſubmit, in vain with anxious Striſe
We labour to ſupport this load of Life;
No Pray'rs nor Penitence, no Tears prevail
With the grim Tyrant of this mournful Vale.
Like Slaves in Amphitheaters of old,
Each others ghaſtly Ruin we behold.
And the Proud Sovereign, whom in the Morn,
Imperial Crowns, and purple Robes adorn;
Drops from his glitt'ring Throne, e're mid of Day,
Himſelf become the greedy Monſter's Prey.
To the dark Shades ſo many ways we fly,
'Tis more a Miracle to be *born*, than *dye*.
And ſince our Courſe is by the Fates decreed.
He runs it beſt, who runs with ſwifteſt ſpeed.
Breathleſs and tir'd, the Wretch who lags behind,
Spurs on a jaded Life that's lame and blind:

And

And what avails one ſad and painful hour,
Whom Death's inſatiate Jaws the next devour.
So frail's our ſtate, ev'ry mean Shrub we ſee
Has greater ſtrength and permanence than we.
Tho' ſet in Tears to Night, next Morn' the Sun
Does his eternal Race of Glory run.
The rolling Sand glides through the narrow ſpace,
And Age to Age renews the meaſur'd Chace.
Our brittle Glaſs, thin blown, and weakly burn'd,
Drops its ſhort Hour, and never more is turn'd.

Oh never more (my Friend) muſt my charm'd Ear
Thy chearful Voice, and skilful Muſick hear!
For ever ſilent is that tuneful *Lyre*,
Which Men, inſtead of Beaſts, did long inſpire.
And ſure the dying Prince lamented well,
Not when the Emperour, but *Muſician*, fell.
When *Playford*'s hand the well-ſtrung Harp adorn'd,
The Principle of Life and Sence we ſcorn'd;
Pleas'd with the Sound, we wiſh'd our Vital Air
Might only enter at the raviſh'd Ear.
Thoſe glorious Deeds which were in Times of old,
Of the great *Thracean* fabulouſly told;
Or what's aſcrib'd to ſweet *Amphion*'s Name,
Was nobly done by this great *Son* of *Fame*.
As high to Heav'n as human Wings can ſpread,
And deep to Hell as mortal Steps can tread.
His pow'rful Strains with learned force did go,
Soar'd to the Skies, and pierc'd the Shades below.
His wond'rous Skill did wealthy Fabricks raiſe,
Fair *Albion*'s liſt'ning Stones obey'd his lays,
And ſtand the ſigns of *Gratitude* and *Praiſe*.

All Sons of Art adorn'd their Rev'rend *Sire*,
And made his Manſion a perpetual Quire.
His Life (harmonious, gentile, and ſweet)
Was well compos'd, and in true Concord ſet.
Each noble Part adorn'd its proper place,
And rigid Vertue play'd the *Thorow-Baſs*.
Well he conſider'd that his tender *Lyre*
Muſt ſoon be broke, and tuneful Breath expire;
And therefore with a pious Care reſign'd
Theſe learned Monuments he left behind.
With ſuch deploring Obſequies he fell,
As fetch'd the fair *Euridice* from Hell.
But all in vain we mourn, while from our Eyes
Ev'ry belov'd and beauteous Object flies.
Ye Sons of Earth, whom proud Atchievements ſwell,
Behold his Corps, and boaſt no more your Skill!
When all your Labour with Perfection's crown'd,
Diſcord and *Death* ſucceed the ſweeteſt Sound.

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AN INTRODUCTION

To the Skill of

MUSICK.

CHAP. I.

Of the Scale of Muſick called the Gam-ut.

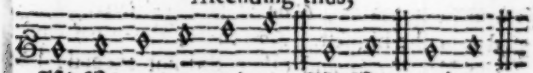
THE *Gam-ut* is the Ground of all *Muſick*, *Vocal* or *Inſtrumental*, and (as *Ornithoparcus* reports) was compoſed by *Guido Aretinus*, about the Year 960, out of ſix Syllables in the Saphick of the Hymn of St. *Johan. Baptiſta*.

UT—*queant laxis* *REſonare fibris*
MIra geſtorum *FAmuli tuorum*,
SOLve poluti *LAbii reatum.*

By another thus,

UT RE*livet* MI*ſerum* FA*tum* SOL*itúmq;* LA*boriem*,

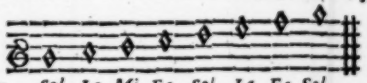
Aſcending thus,



Ut Re *Mi Fa Sol La.* Ut Re. *Sol La.*

These six Notes were used for many years past in this order *Ascending* and *Descending*, but now four are only in use, *viz. Sol, La, Mi, Fa,* (so that Ut and Re are changed into *Sol* and *La*) which are sufficient to express the several Sounds, and are less burthensome to the Practitioner's Memory.

Example.



Sol La Mi Fa Sol La Fa Sol.

Besides the Names of these *Notes*, there is used in our *Scale* of *Musick* called the *Gam-ut*, seven Letters of the *Alphabet*, which are set in the first Column, at the Beginning of each Rule and Space, as *G, A, B, C, D, E, F.* And of these there are Three Septenaries ascending one above the other, *G* being the first, agreeing with the third Letter in the *Greek* Alphabet called *Gamma*, and is made thus Γ in *Greek*, in *English G*, (the first Derivation thereof being from the ancient *Greeks*) as you may see in the *Scale* of *Musick* at the end of this Chapter.

These seven Letters are called *Cliffs*, or more properly *Cleaves*, and the Syllables adjoyning to them are the *Names* of the *Notes*. By the three Septenaries are distinguished the three several *Parts* of *Musick* into which the Scale is divided; first, the *Bassus*, which is the lowest Part; secondly, the *Mean* or middle Part; and thirdly, the *Treble* or highest Part; so that according to these three Septenaries, *Gam-ut* is the lowest Note, and *E la* the highest. And these, the usual *Gam-uts* in Mr. *Morley* and others did not exceed; but there are many *Notes* used, both above and below

and

and do exceed this Compaſs, both in *Vocal* and *Inſtrumental* Muſick, which ought not to be omitted; for the Compaſs of Muſick is not confin'd: And though there be but three Septenaries of Notes in the Example of the *Gam-ut*, which amount to the Compaſs of One and Twenty Notes or Sounds; yet in the *Treble*, or higheſt Part, as occaſion requires, you may *Aſcend* more Notes, for it is the ſame over again, only eight Notes higher: Or in your *Baſſus* or loweſt Part, you may *Deſcend* the like Notes lower than *Gam-ut*, as the Compaſs of Voice or Inſtrument is able to extend, which will be the ſame, only *Eights* to thoſe above. And theſe Notes of Addition are uſually thus diſtinguiſhed:

Thoſe above *E la* in the Treble are called Notes in *Alt*, as *F fa ut in Alt*, *G ſol re ut in Alt*, &c. and thoſe below *Gam ut* in the *Baſſus* are called *double* Notes, as *Double F fa ut*, *Double E la mi*, &c. as being *Eights* or *Diapaſons* to thoſe above *Gam-ut*. I have therefore in the Table of the *Gam-ut* in this Book, expreſſed them with double Letters in their right places.

The *Gam-ut* is drawn upon fourteen *Rules* and their *Spaces*, and comprehends all Notes or Sounds uſual in *Muſick*, either *Vocal* or *Inſtrumental*, yet when any of the Parts into which it is divided, *viz.* *Treble*, *Mean*, or *Tenor* and *Baſs*, ſhall come to be prick'd out by it ſelf in *Songs* or *Leſſons*, either for *Voice* or *Inſtrument*, *five Lines* is only uſual for one of thoſe Parts, as being ſufficient to contain the Compaſs of *Notes* thereto belonging: And if there be any *Notes* that extend higher or lower,

it is usual to add a *Line* in that place with a Pen.

But for all *Lessons* for the *Organ*, *Virginals*, or *Harp*, two Staves of *six Lines* together are required, one for the left hand or *lower Keys*, the other for the right hand or *upper Keys*.

He that means to understand what he *sings* or *plays*, must study to be perfect in the Knowledge of the *Scale* or *Gam-ut*, to have it perfect in his Memory without Book, both forward and backward, and to distinguish the *Cliffs* and *Notes* as they stand in *Rule* or *Space*; for knowing the *Notes* places, their Names are easily known.

The three Columns to the right hand of the *Scale* or *Gam-ut* are thus described:

The first Column is called *B duralis*, or *B sharp*, as having no *Flat* in *B mi*, and has in it the Names of the Notes as they are called on the Rules and in the Spaces, ascending and descending.

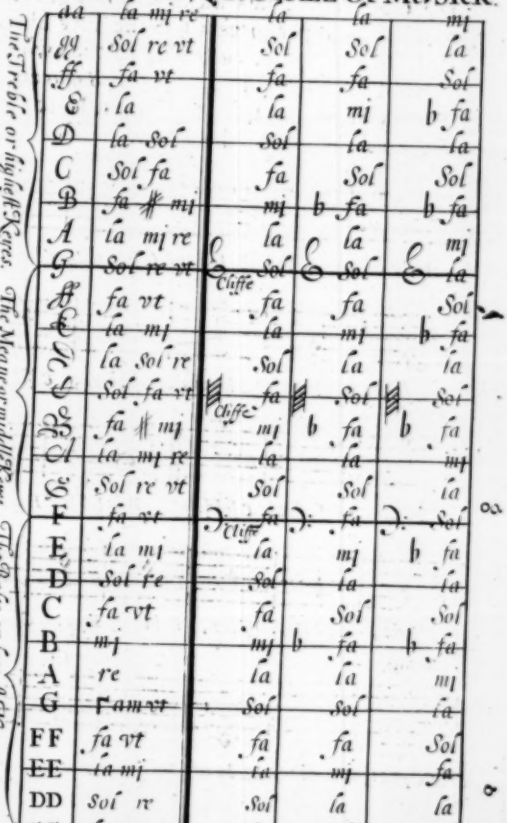
The second Column is called *B naturalis*, or *B proper*, having a *B flat* in *B mi* only, which is put at the beginning of the Line with the Cliff; and in this Column likewise you have the *Names* of the Notes as they stand on Rule or in Space.

The third and last Column is called *B mollaris*, or *B fa*, having two *B flats*, the one in *B mi*, the other in *E la mi*, placed at the beginning with the Cliff; and here also you have the *Names* of the Notes.

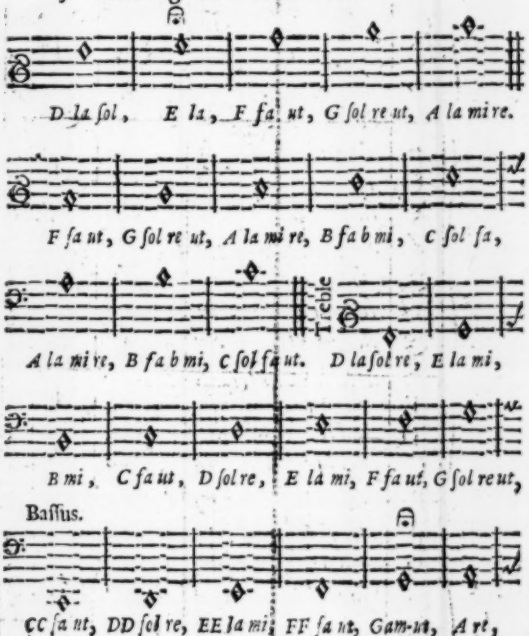
In these Three Columns the names of the Notes are changed according to the proper Keys: Also observe this for a General Rule, That what Name any Note hath, the same Name properly hath its Eighth, either above or below it, be it in *Treble*, *Mean*, *Tenor*, or *Bass*.

THE

THE GAMVT, OR SCALE OF MUSICK.



A Second Table of the *Scale of MUSICK* called the *GAMUT*, in which every *Key* or *Note* is put in its proper place upon the Five Lines on Rule and in Space, according to the two usual signed Cleaves or Cliffs, *viz.* the *Bassus* and the *Treble*, ascending from the lowest Note of the *Bas* to the highest in the *Treble*.



CHAP.

CHAP. II.

Of the Cliffs *or* Cleaves.

IN the *Gam-ut* (as I ſaid before) is contained three Septenaries of Letters, which are *G, A, B, C, D, E, F:* Theſe ſeven Letters are ſet at the beginning of each *Rule* and *Space*, and are called *Cliffs*; of theſe ſeven, four are only uſed, one of which is commonly placed at the beginning of every Line of any Song or Leſſon, either Vocal or Inſtrumental. The firſt is called *F fa ut* Cleave or Cliff, which is only proper to the *Baſs* or loweſt Part, and is thus marked on the fourth Line, at the beginning of Songs or Leſſons. The ſecond is the *C ſol fa ut*, which is proper to the Middle or Inner Parts, as *Tenor*, *Counter-Tenor*, or *Mean*, and is thus ſigned or marked . The third is the *G ſol re ut* Cleave or Cliff, which is only proper to the *Treble* or higheſt Part, and is ſigned or marked thus on the ſecond line of the Song or Leſſon.

Theſe three *Cliffs* are called the *three ſigned Cliffs*, becauſe they are always ſet at the beginning of the Lines on which the Song or Leſſon is prick'd, *Cliff* or *Cleave* is derived from *Clavis* a *Key*, or guide to underſtand the Notes.

From theſe Cliffs, the Places of all the Notes in your Song or Leſſon are underſtood, by proving your Notes from them, according to the Rule of the *Gam-ut*, either up or down.

A fourth Cliff is the *B Cliff*, which is proper to all Parts, as being of two natures or properties,

that is to say, *flat* or *sharp*, and doth only serve for the *flatting* and *sharping* of Notes, and therefore it is called *B fa*, *B mi*; the *B fa* signifies *flat*, the *B mi*, *sharp*. The *B fa*, or *B flat*, is known on *Rule* or *Space* by this mark [♭]; and the *B mi*, which is *sharp*, by this [♯].

By these two *Rules* you are to observe of them both: First, the *B fa*, or *B flat*, doth alter both the name and property of the Notes before which it is placed, and is called *Fa*, making that Note half a Tone or Sound lower than it was before.

Secondly, the *B mi*, or *B sharp*, alters the property of the Notes before which it is placed, but not the Name; for it is usually placed either before *Fa* or *Sol*, and they retain their Names still, but their Sound is raised half a Tone or Sound higher.

Note, That these two *B Cliffs* are placed not only at the beginning of the Lines with the other Cliffs, but are usually put to several Notes in the middle of any Song or Lesson for the *flatting* and *sharping* them, as the Harmony of the *Musick* requires.

CHAP. III.

A brief Rule for Proving the Notes in any Song or Lesson.

FIRST, observe with which of the three usual Cliffs your Song or Lesson is signed with at the beginning; if it be with the *G sol re ut* Cliff, then if the Note be above it, whose Name and Place you

you would know, you muſt begin at your Cliff, and aſſign to every Rule and Space a Note, according to the Rule of your *Gam-ut*, aſcending 'till you come to that Rule or Space wherein the ſame Note is ſet: But if the Note be below your Cliff, then you muſt prove downwards to it, ſaying your *Gam-ut* backwards, aſſigning to each Rule and Space a Note, 'till you come to its place. So that by knowing in what place of your *Gam-ut* the Note is ſet, you will eaſily know its Name, the next Chapter directing you an infallible Rule for it, and that by an eaſie and familiar Example.

CHAP. IV.

Containing a plain and eaſie Rule for the Naming your Notes in any Cliff.

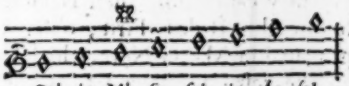
HAving obſerved the foregoing Direction of proving your Notes to know their Places, you may eaſily know their Names alſo, if you will follow this Rule: First, obſerve that *Mi* is the principal or Maſter-Note, which leads you to know all the reſt; for having found out that, the other follow upon courſe: And this *Mi* hath its being in four ſeveral places, but it is but in one of them at a time; its proper place is in *B mi*; but if a *B fa*, which is a *B flat*, (as is mentioned in *Chap.* 2.) be put in that place, then it is removed into *E la mi*, which is its ſecond place; but if a *B flat* be placed there alſo, then it is in its third place, which is *A la mi re*; if a *B flat* come there alſo, then it is removed into its

its fourth place, which is *D la ſol re*; ſo that in which of theſe it is, the next Notes above it aſcending are *Fa ſol la*, *Fa ſol la*, twice, and then you meet with your *Mi* again, for it is found but once in eight Notes: In like manner, the Notes next below it deſcending are *La ſol fa*, *La ſol fa*, and then you have your *Mi* again: For your better underſtanding of which, obſerve this old Metre, whoſe Rules are plain, true, and eaſie.

To attain the Skill *of Muſick's Art*,
Learn Gam-ut *up and down by heart*,
Thereby to learn your Rules *and* Spaces,
Notes *Names are known, knowing their Places.*
No Man can ſing true at firſt ſight,
Unleſs he Name his Notes aright;
Which ſoon is learnt, if that your Mi
You know its Place where e're it be.

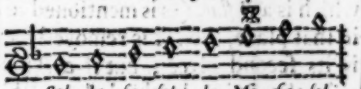
1. *If that no* Flat *be ſet in* B,
Then in that Place ſtandeth your Mi.

Example.



2. * *B fa b mi.*
* *E la mi.*
But if your * B *alone be* Flat,
Then * E *is* Mi, *be ſure of that.*

Example.

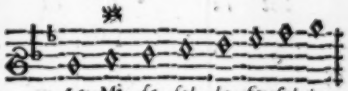


3. *If*

3. **A la mi re.*

If both be Flat, *your* B *and* E,
Then * A *is* Mi *here you may ſee.*

Example.

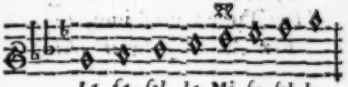


La Mi *fa ſol la fa ſol la.*

4. **D la ſol.*

If all be Flat, E. A, *and* B,
Then Mi *alone doth ſtand in* *D.

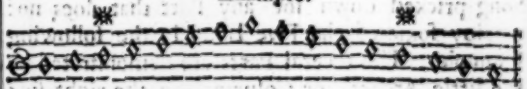
Example.



La fa ſol la Ni *fa ſol la.*

The firſt three Notes above your Mi
Are Fa ſol la, *here you may ſee;*
The next three under Mi *that fall,*
Them La ſol fa *you ought to call.*

Example.

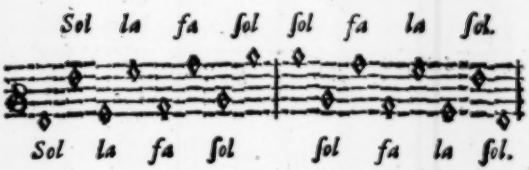


Sol la Mi *fa ſol la fa ſol fa la ſol fa* Mi *la ſol fa.*

If you'l ſing true without all blame,
You call all Eights *by the ſame Name.*

Exam-

Example of the Eighths.



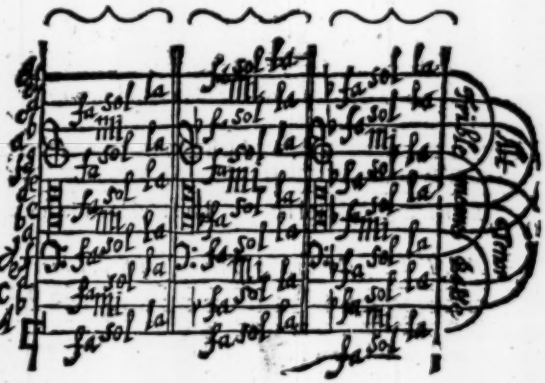
First learn by Cliffs *to Name your* Notes,
By Rules *and* Spaces *right*;
Then Tune *with* Time, *to ground your* Skill,
For Muſick's ſweet Delight.

Theſe Rules and Examples being ſeriouſly peruſed by the Learner, will infallibly direct him in the right naming of his Notes, which is a very great help to the Singer; for nothing makes him ſooner miſtake his Tune in ſinging, than the miſnaming his Notes: And therefore take this one Rule more for the naming your Notes, by finding your *Mi* in its ſeveral places in any Cliff whatſoever, be it *Baſs*, *Treble*, or any *Inward Part*, there being no Song pricked down for any Part that does not employ ſome of the Five Lines in the following Example. The ſeveral Parts are demonſtrated by the little Arches, or Columns, on the right ſide of the Example.

Another

Another Example for Naming the Notes in any Cliff.

Mi in *B*. *Mi* in *E*. *Mi* in *A*.

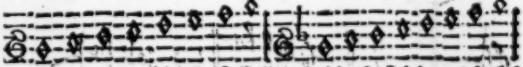


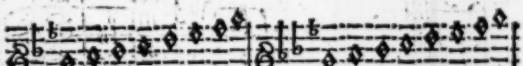
This Example expreſſes the Names of the Notes in the three Removes of *Mi*. I have ſeen Songs with four Flats, as is before mentioned, *viz.* in *B mi*, *E la mi*, *A la mi re*, and *D la ſol re*; but this fourth place of *D la ſol re* is very ſeldom uſed, and ſuch Songs may be termed *irregular*, as to the Naming the Notes, (being rather intended for Inſtruments than Voices) and therefore not fit to be propoſed to young Beginners to ſing. And becauſe I will omit nothing that may be uſeful to Practitioners, I have ſet down a third Example of Naming the Notes in all Parts, as the Flats are aſſigned to the Cliffs.

An

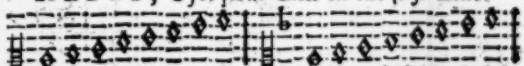
An exact Table of the *Names* of the *Notes* in all the uſual *Cliffs*, expreſſed in the Six ſeveral Parts of *Muſick*.

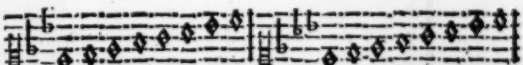
TREBLE, *G ſol re ut* Cliff *on the ſecond Line.*



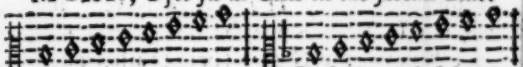


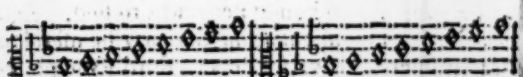
ALTUS, *C ſol fa ut* Cliff *on the firſt Line.*



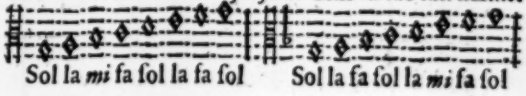


MEAN, *C ſol fa ut* Cliff *on the ſecond Line.*

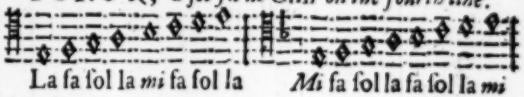




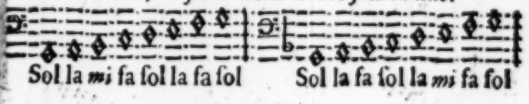
COUNTER-TEN. C ſol fa ut Cliff *on the third Line.*



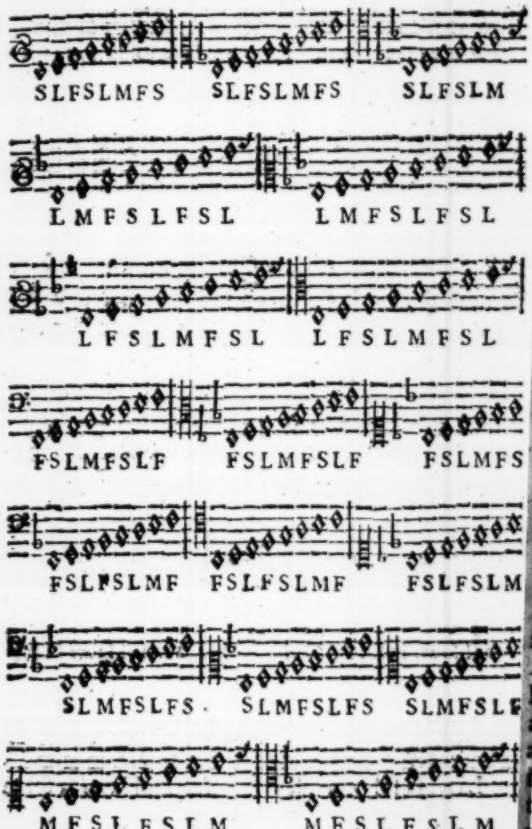
TENOR, C ſol fa ut Cliff *on the fourth line.*



BASS, F fa ut Cliff *on the fourth line.*



A TABLE ſhewing the Compariſon of the moſt uſual Cliffs, how they agree together in the naming the Notes.



CHAP

CHAP. V.

Of Tuning the Voice.

THUS having briefly given you plain and familiar Rules for the underſtanding the nature and uſe of the *Gam-ut*, It will be neceſſary, before I ſet down your firſt plain *Songs*, to inſert a word or two concerning the *Tuning of the Voice*, in regard none can attain the right guiding or ordering his *Voice*, in the *riſing* and *falling* of ſeveral *Sounds* which are in *Muſick*, at firſt, without the help of another *Voice*, or *Inſtrument*. They are both of them extraordinary helps: But the *Voice* of a skilful *Artiſt* is firſt to be preferr'd, yet the *Voice* guided by the *ſound* of an *Inſtrument*, may do well, if the Learner have skill thereon himſelf to expreſs the ſeveral ſounds, ſo that his Ear and Voice go along with the *Inſtrument*, in the *aſcending* and *deſcending* of the ſeveral *Notes* or *Sounds*. And (if not) if an *Inſtrument* be ſounded by another who is an *Artiſt*, ſo the Learner hath a good *Ear* to guide his *Voice* in *unity* to the *ſound* of the *Inſtrument*, it will with a little practice (by ſometimes ſinging with, and ſometimes without) guide his *Voice* into a perfect *Harmony*, to ſing plain *Song* with exactneſs; I mean by Tuning his Notes perfectly, Aſcending and Deſcending, and in raiſing or falling of a *Third*, a *Fourth*, a *Fifth*, or *Sixth*, *&c.* as in the following *Plain Songs* they are ſet down. At the firſt guiding the Voice therein, it will much help you if you obſerve this *Rule*: For a *Third* aſcending,

which is from *Sol* to *Mi*, at your first Tuning sound by degrees all three Notes, as *Sol La Mi*, then at second Tuning leave out *La*, the middle Note, and so you will Tune from *Sol* to *Mi*, which is a *Third*. This Rule serves for the rising of *Fourths* or *Fifths*, *&c.* as your third Plain Song in the next Page directs.

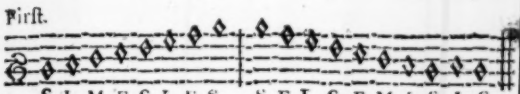
Observe, that in the Tuning your Voice you strive to have it clear.

Also in the expressing your Voice, or Tuning of Notes, let the Sound come clear from your throat, and not through the teeth, by sucking in your breath, for that is a great obstruction to the clear utterance of the Voice.

Lastly, observe that in tuning your first Note of your Plain Song, you equal it so to the pitch of your Voice, that when you come to your highest Note, you may reach it without squeaking, and your lowest Note without grumbling.

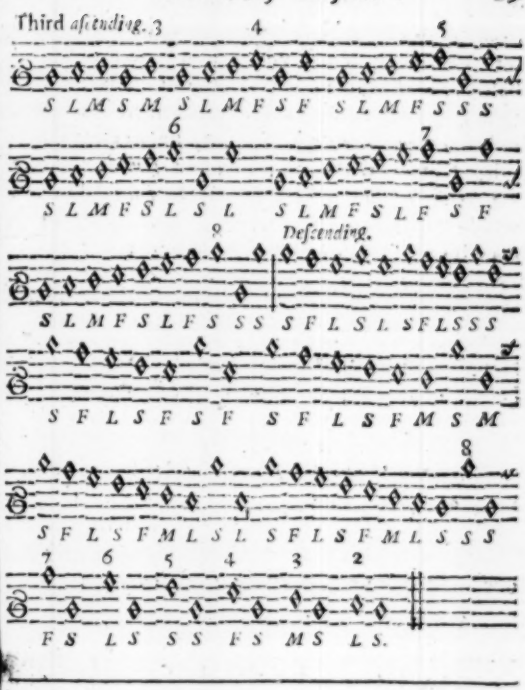
The three usual Plain Songs for Tuning the Voice, with the proper Letters of the Names of the Notes.

First.



Second.

Third



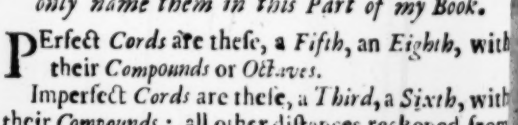
CHAP. VI.

Of Tones, or Tunes of Notes.

OBſerve that the two *B* Cliffs before-mentioned are uſed in Songs for the *flatting* and *ſharping* Notes. The property of the *B flat* is to change *Mi* into *Fa*, making that Note to which it is joyned a

Semitone or half a Note lower; and the *B ſharp* raiſeth the Note before which it is ſet a *Semitone* or half a *ſound* higher, but alters not its Name; ſo that from *Mi* to *Fa*, and likewiſe from *La* to *Fa*, is but a *Semitone* or a half Note, between any two other Notes it is a perfect *Tone*, or *ſound*, as from *Fa* to *Sol*, from *Sol* to *La*, from *La* to *Mi*, are whole *Tones*, which is a perfect *ſound*. And this may be eaſily diſtinguiſhed, if you try it on the Frets of a *Viol* or *Lute*, you ſhall perceive plainly that there goes two *Frets* to the ſtopping of a whole Note, and but one *Fret* to a half *Note*; ſo that it is obſerved, that *Mi* and *Fa* ſerve only for the *flatting* or *ſharping* all Notes in the *Scale*, and they being rightly underſtood, the other *Notes* are eaſily applied to them; for if *G ſol re ut* have a ſharp ſet before it, it's the ſame in ſound with *A la mi re* flat; and *B fa b mi* flat, is the ſame with *A la mi re* ſharp; and *C fa ut* ſharp is *D ſol re* flat, *&c.* as being of one and the ſame ſound, or ſtopped upon one and the ſame Fret of the *Viol* or *Violin*.

Uniſons. *For Example.* *Octaves.*



For Diſcourſe of the Cords *and* Diſcords, *I ſhall only name them in this Part of my Book.*

PErfect *Cords* are theſe, a *Fifth*, an *Eighth*, with their *Compounds* or *Octaves*.

Imperfect *Cords* are theſe, a *Third*, a *Sixth*, with their *Compounds*; all other diſtances reckoned from the *Baſs* are *Diſcords*.

A

A *Diapaſon* is a perfect *Eighth*, containing five whole Tones, and two half Tones, that are in all ſeven natural *Sounds* or *Notes* beſides the Ground, what *flats* or *ſharps* ſoe're there be.

For a further diſcourſe, I refer you to Mr. *Sympſon*'s Compendium, or, *The Art of Deſcant*; my purpoſe here being only to ſet down the Rules for the *Theorick* Part of *Muſick*, ſo far as is neceſſary to be underſtood by young Practitioners in *Vocal* or *Inſtrumental Muſick*. I ſhall in the next Chapter give an account of the *Notes*, their *Time* and *Proportions*.

CHAP. VII.

The Notes; their Names, Number, Meaſure, and Proportions.

Large. Long. Breve. Semibre. Minim. Crotchet. Quaver. Semiqua.

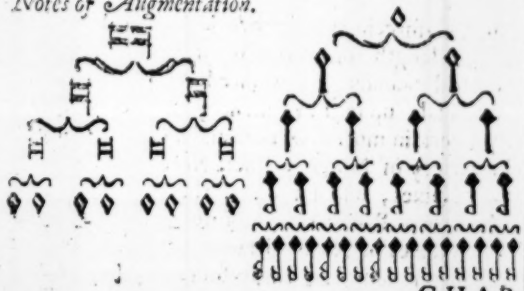
MEaſure in this Science is a Quantity of the length or ſhortneſs of *Time*, either by Natural Sounds, pronounced by the Voice; or Artificial, upon Inſtruments; which Meaſure is by a certain motion of the hand or foot, expreſſed in variety of Notes. Theſe Notes in *Muſick* have two Names, one for *Tune*, the other for *Time*; Meaſure or Proportion of Notes to certain Sounds. The Names of Notes in Tuning I have ſet down in the former Chapter, being four, *Sol*, *La*, *Mi*, *Fa*:

Thoſe in the Meaſure or Proportion of Time are Eight, as a *Large*, *Long*, *Breve*, *Semibreve*, *Minim*, *Crotchet*, *Quaver*, and *Semiquaver*, expreſſed at the beginning of this Chapter: The four firſt are Notes of Augmentation or Increaſe; the four laſt of Diminution or Decreaſe. The *Large* is the firſt of Augmentation, being longeſt in ſound: In Time, or Meaſure, it is the *Maſter-Note*, being of one certain Meaſure by it ſelf: By which all the other Notes, both of Augmentation and Diminution, are meaſured by or proportioned to its value. The *Large* contains eight *Semibreves*, the *Long* four, the *Breve* two, and the *Semibreve* one. The Notes of Diminution, *viz. Minim*, *Crotchet*, *Quaver*, and *Semiquaver*, are reckon'd to, as the others were meaſured by the *Semibreve*; and according to the ordinary proportion of Time, two *Minims* are accounted to the *Semibreve*, two *Crotchets* to the *Minim*, two *Quavers* to the *Crotchet*, and two *Semiquavers* to the *Quaver*.

Example

Notes of Diminution.

Notes of Augmentation.



CHAP.

CHAP. VIII.

Of the Reſts *or* Pauſes, *of* Pricks, *and Notes of* Syncopation.

Pauſes or *Reſts* are ſilent *Characters*, or an *artificial* omiſſion of the *Voice* or *Sound*, proportion'd to a certain *Meaſure* of *Time*, by *motion* of the hand or foot (whereby the Quantity of Notes and Reſts are directed) by an equal *meaſure*, the *ſignatures* and *characters* of the Reſts are placed over each Note in the foregoing Example.

To theſe Notes appertain alſo certain other Rules, as *Augmentation*, *Syncopation*, *Pricks* of *Perfection* or *Addition*; of which, I ſhall only ſet down what is neceſſary to be underſtood by the Practitioner; as firſt, of the *Pricks* of *Perfection* or *Addition*; next of *Syncopation*, or breaking of the *Time*, by the Driving a *Minim* through *Semibreves*, or a *Crotchet* through *Minims*, which is the beating Time in the middle of ſuch *Notes*.

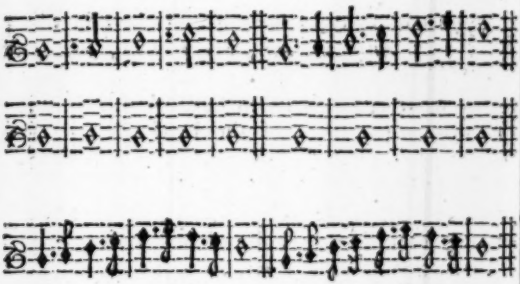
Firſt, this *Prick* of *Perfection* or *Addition* is ever placed on the right ſide of all Notes thus, 𝅜. 𝅝. 𝅗𝅥. ♩. for the prolonging the *ſound* of that Note it follows to half ſo much more as it is; for Example, the *Prick* which is placed after a *Semibreve* is in pro-

portion or meaſure a *Minim*, and makes that *Semibreve* which before was but two *Minims*, to be three *Minims*, in one continued Sound; and ſo the like proportion to other Notes.

Example.

Prick'd Long, Breve, Semibreve, Minim, Crotchet, Quaver.

A further Example of the Prick Notes, *wherein the Meaſure of the Time is barred according to the* Semibreve, *both by Prick* Semibreves, Minims, *and* Crotchets.

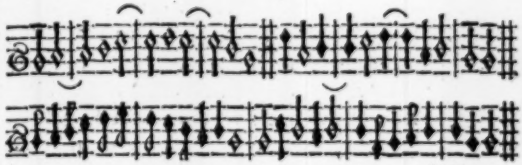


Secondly,

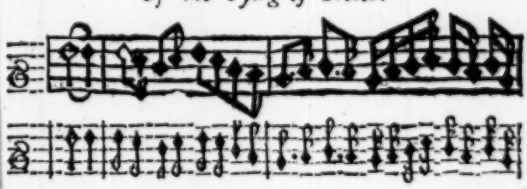
Secondly, *Pricks* of *Perfection* are uſed for perfecting of Notes, and are only uſed in the *Triple-Time*; of which, I ſhall ſpeak more at the latter end of *Chap.* X.

Thirdly, *Syncopation* is when the beating of Time falls to be in the midſt of a *Semibreve* or *Minim*, &c. or, as we uſually term it, Notes driven 'till the Time falls even again.

Example.



Of the Tying of Notes.



This Example ſhews, that many times in Songs or Leſſons, two, four, or more *Quavers* or *Semiquavers* are tyed together by a long ſtroke on the top of their Tails; and though they be ſo, they are the ſame with the other, and are ſo tyed for the benefit of the ſight, when many *Quavers* or *Semiquavers* happen together, not altering the Meaſure or Proportion of Time.

CHAP.

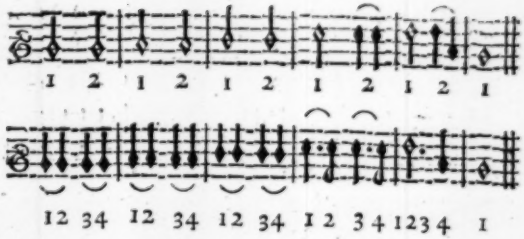
CHAP. IX.

Of the Keeping of Time by the Meaſure of the Semibreve *or Maſter-Note.*

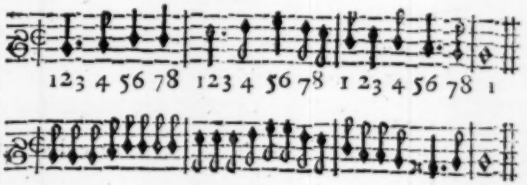
OBſerve that to the Meaſure of the *Semibreve* all Notes are proportioned, and its Meaſure when whole is expreſſed (naturally by the Voice, or artificially by an Inſtrument) by moving the Hand or Foot up or down. In Notes of Augmentation, the Sound is continued to more than one *Semibreve*; but in Notes of Diminution, the Sound is variouſly broken into *Minims*, *Crotchets*, and *Quavers*, or the like: So that in keeping Time your hand goes down at one *Minim*, and up at the next. For the more eaſe at firſt, if you have two *Minims*, or four *Crotchets*, as in the Example following, in one Bar, which is the proportion of a *Semibreve*; you may, in *Minims*, pronounce *one*, *two*; your hand being down at your firſt ſounding *one*, and up at *two*, and down again at the third *Minim*, up at the fourth, and down at the fifth, *&c.* Alſo when you have four *Crotchets*, pronounce *one*, *two*, *three*, *four*, that is, the hand is down at *one* and up at *three*, and down when you begin the next Bar of four *Crotchets*, as in this Example. This Rule obſerve, according to the *Meaſure* of thoſe Notes your *Semibreve* is divided into, by certain Bars 'twixt every *Semibreve*, be it either *Triple*, *Duple*, or *Common Time*.

Example.

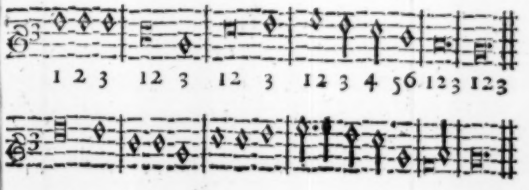
Example.



Example of quicker Notes divided into Common-Time.

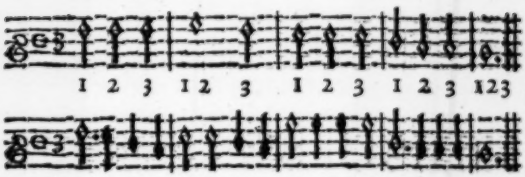


Example of Tripla by Three Semibreves.



Example

Example of Tripla by Three Minims.



CHAP. X.

Of the Four Moods *or* Proportions *of the* Time *or* Measure *of Notes.*

The usual Moods *may not here be miſt,*
In them much Cunning doth conſiſt.

THere are Four *Moods*, the which are divided into Four Tables; that is to ſay,

Moods, { *Great*, { 1. The *Perfect* of the *More.* ⊙ 3
2. The *Perfect* of the *Leſs.* ¢ 3
Leſs, { 3. The *Imperfect* of the *More.* ⊙ 3
4. The *Imperfect* of the *Leſs.* ¢

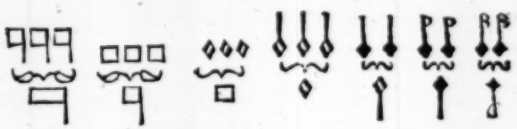
Theſe

These Four Moods were uſed in former times; but of late years, thoſe of our Nation that have Compoſed Muſick, either Vocal or Inſtrumental, have made uſe only of the two latter; that is to ſay, the *Imperfect of the More*, and *Imperfect of the Leſs*, the firſt being called the *Tripla Time*, the other the *Dupla* or *Common Time*, theſe two being ſufficient to expreſs much variety of Muſick: However, becauſe the *Italians* do at this day uſe in their Muſick all Four, I will not omit to give you the *Definitions* and *Proportions* of them in their order, and be more large upon the two latter, becauſe moſt uſed by the Practitioners of Muſick in our Nation.

Of the two firſt Moods.

1. THE *Perfect of the More* is when all go by three, as three *Longs* to a *Large*, three *Breves* to a *Long*, three *Semibreves* to a *Breve*, three *Minims* to a *Semibreve*; except *Crotchets*, *&c.* which go by two; Mark'd thus,

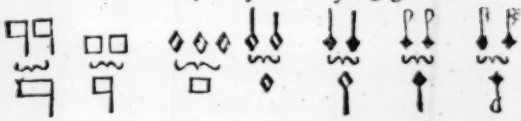
The Perfect of the More ⊙3.



2. THE *Perfect of the Leſs* is when all go by two, except the *Semibreves*, as two *Longs* to a *Large*, two *Breves* to a *Long*, three *Semibreves* to a *Breve*, two *Minims* to a *Semibreve*, *&c.* and its Sign or Mark is made thus,

The

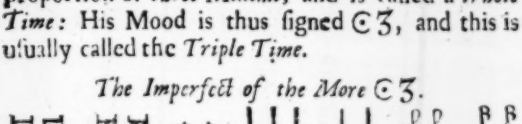
The Perfect of the Leſs ⊙3.



Of the two laſt and moſt uſeful Moods.

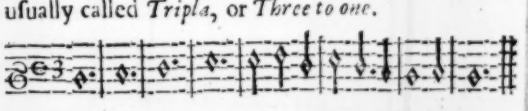
3. THE *Imperfect of the More* is when all go by two, except the *Minims*, which go by three, as two *Longs* to a *Large*, two *Breves* to a *Long*, two *Semibreves* to a *Breve*, three *Minims* to the *Semibreve* with a Prick of Perfection, which makes the whole proportion of *three Minims*, and is called a *Whole Time:* His Mood is thus ſigned ⊙3, and this is uſually called the *Triple Time.*

The Imperfect of the More ⊙3.



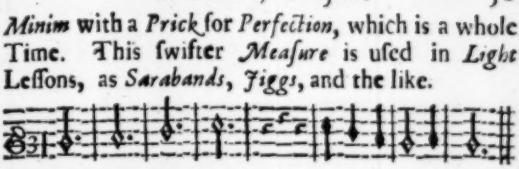
This *Mood* is much uſed in *airy Songs* and *Galliards*, as is uſually called *Galliard* or *Triple Time*; and is of two Motions, the one ſlow, the other more ſwift.

The firſt is, when the *Meaſure* is by three *Minims* to a *Semibreve* with a *Prick*, which *Prick* is for *Perfection*, to make it a perfect whole *Time*, and is uſually called *Tripla*, or *Three to one.*



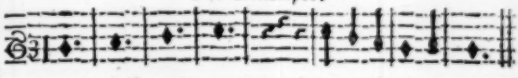
The ſecond *Meaſure* of this *Triple Time* is to a ſwifter motion, and is meaſured by 3 *Crotchets*, or a *Minim*

Minim with a *Prick* for *Perfection*, which is a whole Time. This ſwifter *Meaſure* is uſed in *Light* Leſſons, as *Sarabands*, *Jiggs*, and the like.



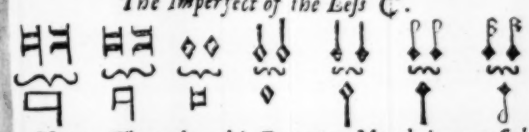
This ſwifter *Triple Time* is ſometimes prick'd in Black Notes, which Black Note is of the ſame Meaſure with the *Minim* in the foregoing Example, but is ſeldom uſed, becauſe the *Minims* are the ſame, and ſerve as well.

For Example.



4. THE fourth or laſt *Mood*, which is called the *Imperfect of the Leſs*, is when all goes by two, as two *Longs* to a *Large*, two *Breves* to a *Long*, two *Semibreves* to a *Breve*, two *Minims* to a *Semibreve*, two *Crotchets* to a *Minim*, *&c.* and this is called the *Duple* or *Semibreve Time*, (but many call it the *Common Time*, becauſe moſt uſed;) and this *Mood* is thus marked ¢, and is uſual in Anthems, Fanſies, Pavans, Almans, and the like; whoſe Meaſure is ſet down in this following Example,

The Imperfect of the Leſs ¢.



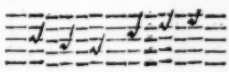
Note, *That when this* Common Mood *is reverſed thus* Ↄ, *it is to ſignifie, that the* Time *of that Leſſon or Song, before which it is ſo ſet, is to be played or Sung as ſwift again as the uſual Meaſure.*

CHAP.

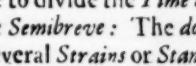
CHAP. XI.

Of the ſeveral Adjuncts *and* Characters *uſed in* Muſick.

1. A *Direct* is uſually put at the end of the Line, and ſerves to direct to the place of the firſt Note on the next Line, and are thus made:

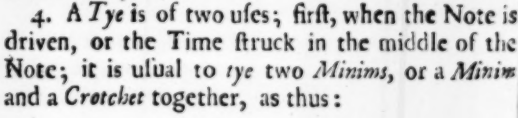


2. *Bars* are of two ſorts, *ſingle* and *double*. The *ſingle Bars* ſerve to divide the *Time* according to the Meaſure of the *Semibreve*: The *double Bars* are ſet to divide the ſeveral *Strains* or *Stanza's* of the *Songs* and *Leſſons*; and are thus made:



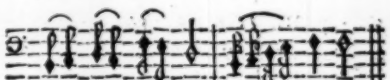
3. A *Repeat* is thus marked 𝄇, and is uſed to ſignifie, that ſuch a part of a Song or Leſſon muſt be played or ſung over again from that Note over which it is placed.

4. A *Tye* is of two uſes; firſt, when the Note is driven, or the Time ſtruck in the middle of the Note; it is uſual to *tye* two *Minims*, or a *Minim* and a *Crotchet* together, as thus:



Se-

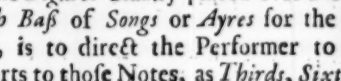
The ſecond ſort of *Tyes* is when two or more Notes are to be Sung to one Syllable, or two Notes or more to be played with once drawing the Bow on the *Viol* or *Violin*, as thus:



Thou art not Kind but Cruel.

5. A *Hold* is thus made 𝄐, and is placed over the Note which the *Author* intends ſhould be held to a longer Meaſure than the Note contains; and over the laſt Note of a Leſſon.

6. The *Figures* uſually placed over Notes in the *Thorough Baſs* of *Songs* or *Ayres* for the *Organ* or *Theorbo*, is to direct the Performer to ſtrike in other Parts to thoſe Notes, as *Thirds*, *Sixths*, with *Sharps* and *Flats*; as thus:



I ſhall here conclude the First Part, *wherein I have ſet down what is needful to be underſtood of the Theorick Part of Muſick in the plaineſt and eaſieſt Method that I could; not doubting, but by it, and a little aſſiſtance of ſome already skill'd in Muſick, to guide you to the Practick.*

A brief Diſcourſe of the Italian *manner of Singing; wherein is ſet down, the Uſe of thoſe Graces in Singing, as the* Trill *and* Gruppo, *uſed in* Italy, *and now in* England: *Written ſome Years ſince by an* Engliſh *Gentleman, who had lived long in* Italy, *and being returned, Taught the ſame here.*

The Proëm to the ſaid Diſcourſe is to this effect.

HItherto I have not put forth to the view of the World thoſe Fruits of my Muſick Studies employed about that Noble manner of Singing, which I learnt of my Maſter the famous *Scipione del Palla* in *Italy*; nor my Compoſitions of *Ayres* Compoſed by me, which I ſaw frequently practiſed by the moſt famous Singers in *Italy*, both Men and Women: But ſeeing many of them go about maim'd and ſpoil'd, and that thoſe long winding Points were ill performed, I therefore deviſed to avoid that old manner of running *Diviſion* which has been hitherto uſed, being indeed more proper for Wind and Stringed Inſtruments than for the Voice: And ſeeing that there is made now adays an indifferent and confuſed uſe of thoſe excellent Graces and Ornaments to the good and true manner of *Singing*, which we call *Trills*, and *Grupps*, *Exclamations* or *Increaſing* and

and *Abating* of the Voice, of which I do intend in this my Diſcourſe to leave ſome Foot-prints, that others may attain to this excellent manner of Singing: To which manner I have framed my laſt *Ayres* for one Voice to the *Theorbo*, not following that old way of *Compoſition*, whoſe Muſick not ſuffering the Words to be underſtood by the Hearers, for the multitude of Diviſions made upon ſhort and long Syllables, though by the Vulgar ſuch Singers were cryed up for famous. But I have endeavoured in thoſe my late Compoſitions to bring in a kind of Muſick, by which Men might as it were Talk in Harmony, uſing in that kind of Singing a certain noble neglect of the Song (as I have often heard at *Florence* by the Actors in their ſinging *Opera's*) in which I endeavour'd the Imitation of the Conceit of the Words, ſeeking out the Cords more or leſs paſſionate, according to the meaning of them, having concealed in them ſo much as I could the *Art of Deſcant*, and pauſed or ſtayed the Conſonances or Cords upon long Syllables, avoiding the ſhort, and obſerving the ſame Rule in making the paſſages of Diviſion by ſome few *Quavers* to Notes and to Cadences, not exceeding the value of a quarter or half a *Semibreve* at moſt. But, as I ſaid before, thoſe long windings and turnings of the Voice are ill uſed, for I have obſerved that Diviſions have been invented, not becauſe they are neceſſary unto a good faſhion of Singing, but rather for a certain tickling of the Ears of thoſe who do not well underſtand what it is to ſing Paſſionately; for if they did, undoubtedly Diviſions would have been abhorr'd, there being

nothing more contrary to Paſſion than they are, yet in ſome kind of Muſick leſs Paſſionate or Affectuous; and upon long Syllables, not ſhort, and in final Cadences ſome ſhort Points of Diviſion may be uſed, but not at all adventures, but upon the practice of the Deſcant; but to think of them firſt in thoſe things that a man will ſing by himſelf, and to faſhion out the manner of them, and not to promiſe a mans ſelf that this Deſcant will bear it: For to the good manner of Compoſing and Singing in this way, the underſtanding of this Conceit, and the humour of the Words, as well in paſſionate Cords as paſſionate Expreſſions in Singing, doth more avail than Deſcant; I having made uſe of it only to accord two Parts together, and to avoid certain notable Errors, and bind certain Diſcords for the accompanying of the Paſſion, more than to uſe the Art: And certain it is, that an *Ayre* Compoſed in this manner upon the Conceit of the Words, by one that hath a good faſhion of Singing, will work a better effect and delight more than another made with all the Art of Deſcant, where the Humour or Conceit of the Words is not minded.

The original of which defect (if I deceive not my ſelf) is hence occaſioned, becauſe the Muſician doth not well poſſeſs and make himſelf Maſter of that which he is to Sing. For if he did ſo, undoubtedly he would not run into ſuch Errors, as moſt eaſily he falleth into, who hath framed to himſelf a manner of Singing; for Example, altogether Paſſionate, with a General Rule, that in Encreaſing and Abating the Voice, and in Exclamations, is the foundation of Paſſion, doth always

uſe

uſe them in every ſort of Muſick, not diſcerning whether the words require it: Whereas thoſe that well underſtand the conceit and meaning of the Words, know our defects, and can diſtinguiſh where the Paſſion is more or leſs required. Which ſort of People we ſhould endeavour to pleaſe with all diligence, and more to eſteem their Praiſe, than the Applauſe of the ignorant Vulgar.

Thus *Art* admitteth no Mediocrity, and how much the more curioſities are in it, by reaſon of the excellence thereof, with ſo much the more labour and love ought we, the Profeſſors thereof, to find them out: Which love hath moved me (conſidering that from Writings we receive the light of all *Science*, and of all *Art*) to leave behind me this little light in the enſuing Notes and Diſcourſes; it being my intention to ſhew ſo much as appertaineth to him who maketh the profeſſion of Singing alone, to the Harmony of the *Theorbo*, or other Stringed Inſtrument, ſo that he be already entred into the *Theory* of *Muſick*, and Play ſufficiently. Not that this cannot alſo be attain'd by long practiſe, as it is ſeen that many, both Men and Women, have done, and yet this they attain is but unto a certain degree: But becauſe the Theory of the Writings conduceth unto the attaining of that degree; and becauſe in the profeſſion of a *Singer* (in regard of the excellence thereof) not only particular things are of uſe, but they all together do better it; therefore to proceed in order, thus will I ſay:

That the chiefeſt Foundations, and moſt important Grounds of this Art are, the *Tuning* of the *Voice* in all the *Notes*; not only that it be neither too high nor too low, but that there be a good manner of *Tuning* it uſed. Which *Tuning* being uſed for the moſt part in two faſhions, we will conſider both of the one and the other; and by the following Notes will ſhew that which to me ſeemeth more proper to other effects.

There are ſome therefore that in the *Tuning* of the firſt *Note*, Tune it a *Third* under: Others Tune the ſaid firſt *Note* in his proper Tune, always increaſing it in Loudneſs, ſaying, that this is the good way of putting forth the *Voice* gracefully.

Concerning the firſt: Since it is not a General Rule, becauſe it agrees not in many Cords, although in ſuch places as it may be uſed, it is now become ſo ordinary, that inſtead of being a Grace (becauſe ſome ſtay too long in the third Note under, whereas it ſhould be but lightly touched) it is rather tedious to the Ear; and that for Beginners in particular, it ought ſeldom to be uſed: But inſtead of it, as being more ſtrange, I would chuſe the ſecond for the increaſing of the Voice.

Now, becauſe I have not contained my ſelf within ordinary terms, and ſuch as others have uſed, yea rather have continually ſearched after Novelty, ſo much as was poſſible for me, ſo that the Novelty may fitly ſerve to the better obtaining of the *Muſicians* end, that is, to delight and move the affections of the Mind, I have found it to be a more affectuous way to Tune the *Voice* by a contrary effect to the other, that is, to Tune the firſt Note in its proper

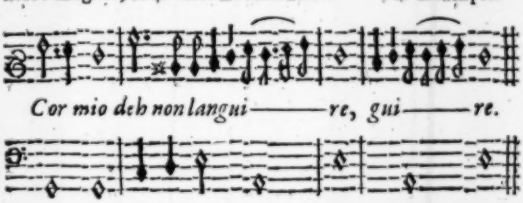
Tune,

Tune, diminiſhing it; becauſe *Exclamation* is the principal means to move the *Affection*; and Exclamation properly is no other thing, but the ſlacking of the Voice, to re-inforce it ſomewhat more. Whereas increaſing of the Voice in the *Treble* Part, eſpecially in feigned Voices, doth oftentimes become harſh, and unſufferable to the Hearing, as upon divers occaſions I have heard. Undoubtedly therefore, as an affection more proper to move, it will work a better effect to Tune the Voice diminiſhing it, rather than increaſing of it: Becauſe in the firſt of theſe ways now mentioned, when a man increaſes the Voice, to make an Exclamation, it is needful that in ſlacking of it, he increaſe it the more. And therefore I have ſaid, that it ſheweth harſh and rough. But in the Diminiſhing of the Voice it will work a quite contrary effect, becauſe when the Voice is ſlacked, then to give it a little ſpirit, will always make it more paſſionate. Beſides that alſo, uſing ſometimes one, ſometimes another, variety may be uſed, which is very neceſſary in this *Art*, ſo that it be directed to the ſaid end.

So then, if this be the greateſt part of that Grace in Singing, which is apt to move the affection of the mind, in thoſe conceits certainly where there is moſt uſe of ſuch Affections or Paſſions; and if it be demonſtrated with ſuch lively reaſons, a new conſequence is hence inferred, that from Writings of men likewiſe may be learned that moſt neceſſary Grace, which cannot be deſcribed in better manner, and more clearly for the underſtanding thereof; and yet it may be perfectly attained unto: So that after the Study of the Theory, and after theſe

Rules, they may be put in practiſe, by which a man grows more perfect in all Arts, eſpecially in the profeſſion of a perfect Singer, be it Man or Woman.

More languid, A livelier Exclamation. For Example.



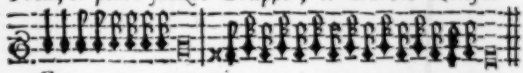
Of Tuning therefore with more or leſs Grace, and how it may be done in the aforeſaid manner, tryal may be made in the above-written Notes with the words under them, *Cor mio, deh non languire.* For in the firſt *Minim* with the *Prick*, you may Tune *Cor mio*, diminiſhing it by little and little, and in the falling of the *Crotchet* increaſe the Voice with a little more ſpirit, and it will become an *Exclamation* paſſionate enough, though in a Note that falls but one degree: But much more ſprightful will it appear in the word *deh*, by holding of a Note that falls not by one degree: As likewiſe it will become moſt ſweet by the taking of the *greater Sixth* that falls by a leap. Which thing I have obſerved, not only to ſhew to others what a thing *Exclamation* is, and from whence it grows; but alſo that there may be two kinds of it, one more paſſionate than the other; as well by the manner in which they are deſcribed, or tuned in the one way

way or other; as alſo by imitation of the word, when it ſhall have a ſignification ſutable to the Conceit. Beſides that, *Exclamations* may be uſed in all Paſſionate Muſicks, by one general Rule in all *Minims* and *Crotchets* with a *Prick* falling; and they ſhall be far more Paſſionate by the following Note, which runneth, than they can be in *Semibreves*; in which it will be fitter for increaſing and diminiſhing the Voice, without uſing the *Exclamations*. Yet by conſequence underſtand, that in *Airy* Muſicks, or *Corants* to dance, inſtead of theſe Paſſions, there is to be uſed only a lively cheerful kind of Singing, which is carried and ruled by the *Air* it ſelf. In the which, though ſometimes there may be place for ſome *Exclamation*, that livelineſs of Singing is in that place to be omitted, and not any Paſſion to be uſed which ſavoureth of *Languiſhment*. Whereupon we ſee how neceſſary a certain judgment is for a Muſician, which ſometimes uſeth to prevail above Art. As alſo we may perceive by the foregoing Notes, how much greater Grace the four firſt *Quavers* have upon the ſecond Syllable of the word *Languire* (being ſo ſtayed by the ſecond *Quaver* with a *Prick*) than the four laſt equal *Quavers*, ſo Printed for Example. But becauſe there are many things which are uſed in a good faſhion of Singing, which becauſe there is found in them a greater Grace, being deſcribed in ſome one manner, make a contrary effect one to the other; whereupon we uſe to ſay of a Man, that he Sings with much Grace, or little Grace: Theſe things will occaſion me at this time firſt to demonſtrate in what faſhion I have deſcribed the *Trill* and the *Grup*; and the

manner

manner used by me to teach them to those who have been interessed in my house; and further, all other the more necessary effects: So that I leave not unexpressed any Curiosity which I have observed.

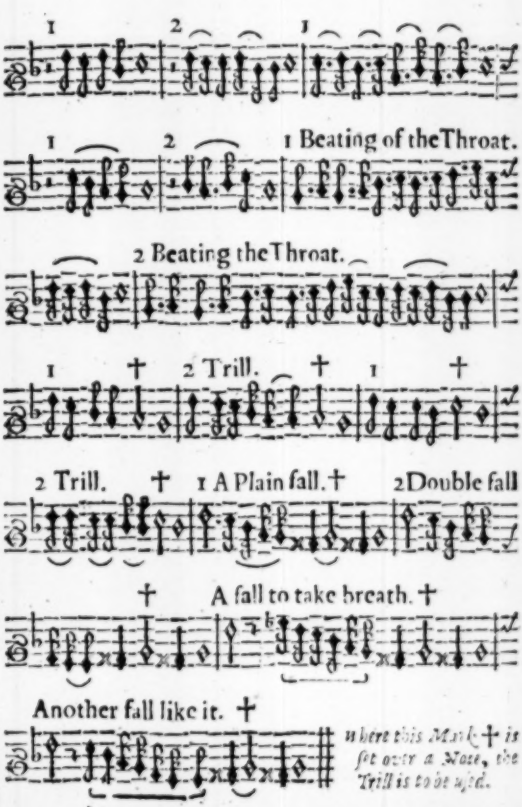
Trill, or plain shake. Gruppo, or Double Relish.



The *Trill* described by me is upon one Note only, that is to say, to begin with the first *Crotchet*, and to beat every Note with the *throat* upon the Vowel [*a*] unto the last *Breve*; as likewise the *Gruppo*, or *double Relish*. *Which* Trill *and* Gruppo *was exactly learned, and exquisitely performed by my Scholars.* So that if it be true, that Experience is the Teacher of all things, I can with some confidence affirm and say, that there cannot be a better means used to teach it, nor a better form to describe it. Which *Trill* and *Grup*, because they are a step necessary unto many things that are described, and are effects of that Grace which is most desired for Singing well; and (as is aforesaid) being described in one or other manner, do work a contrary effect to that which is requisite: I will shew not only how they may be used, but also all the effects of them described in two manners, with the same value of the Notes, that still we may know (as is aforementioned) that by these Writings, together with Practise, may be learned all the Curiosities of this Art.

Example

Example of the moſt uſual Graces.

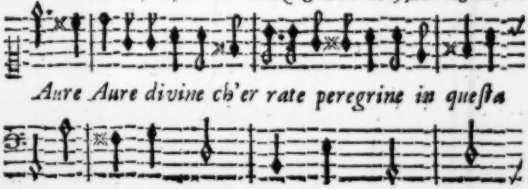


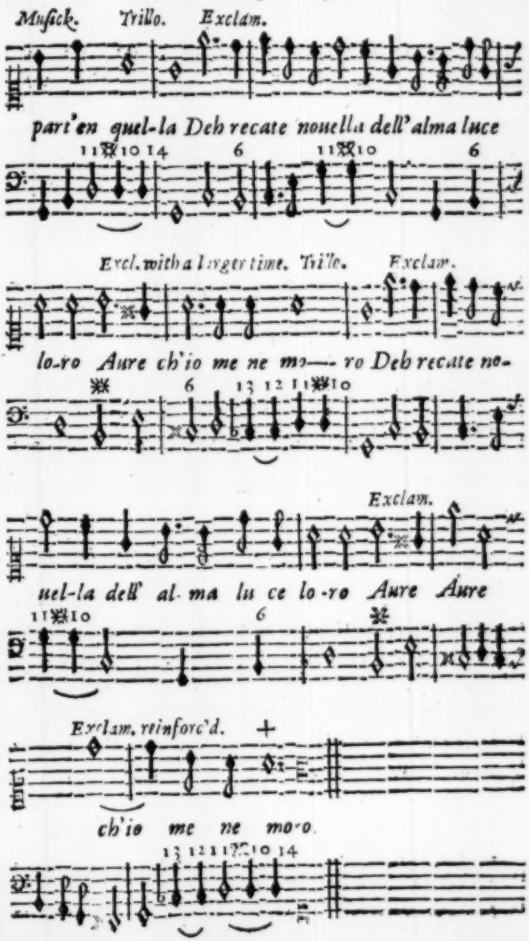
It

It is to be obſerved in theſe Graces, that the ſecond hath more grace in it than the firſt; and for your better experience, we will in thi, following *Ayre* deſcribe ſome of thoſe Graces with words under, together with the *Baſs* for the *Theorbo*; in which *Ayre* is contain'd the moſt paſſionate Paſſages.

Abating the Voice. *A ſpright ful Exclamation.* *A more lively Exclam.*

Excl: without meaſure, as it were talking in harmony, and neglect the




Muſick. Trillo. Exclam.
pari'en quel-la Deh recate nouella dell' alma luce
Excl. with a larger time. Trille. Exclam.
lo-ro Aure ch'io me ne mo— ro Deh recate no-
Exclam.
uel-la dell' al- ma lu ce lo-ro Aure Aure
Exclam. reinforc'd.
ch'io me ne mo-ro.

And becauſe in the two laſt Lines of the foregoing Ayre, *Deh doue ſon ſuggiti*, there are contained the beſt Paſſions that can be uſed in this noble manner of Singing, I have therefore thought good to ſet them down, both to ſhew where it is fit to encreaſe and abate the Voice, to make *Exclamations*, *Trills*, and *Grups*; and in a word, all the Treaſures of this Art: And that they may ſerve for Example whereby men may take notice in the Muſick of the places, where they are moſt neceſſary, according to the paſſions of the words. Although I call that the noble manner of Singing, which is uſed without tying a man's ſelf to the ordinary meaſure of Time, making many times the value of the Notes leſs by half, and ſometimes more, according to the conceit of the words; whence proceeds that excellent kind of Singing with a graceful neglect, whereof I have ſpoken before.

[" *Our Author having briefly ſet forth this chief* " *or moſt uſual Grace in Singing, called the* Trill, " *which, as he ſaith very right, is by a beating in the* " *Throat on the Vowel* (ah); *ſome obſerve that it is* " *rather the ſhaking of the* Uvula *or Pallate on the* " *Throat, in one ſound upon a Note: For the attai-* " *ning of this, the moſt ſureſt and ready way is by imi-* " *tation of thoſe who are perfect in the ſame; yet I* " *have heard of ſome that have attained it after this* " *manner, in the ſinging a plain Song, of 6 Notes up* " *and 6 down, they have in the midſt of every Note* " *beat or ſhaked with their finger upon their Throat,* " *which by often practice came to do the ſame Notes* " *exactly without. It was alſo my chance to be in*

" *com-*

" *company with ſome Gentlemen at a Muſical Practice,*
" *which ſung their Parts very well, and uſed this Grace*
" *(called the* Trill*) very exactly: I deſired to know*
" *their Tutor, they told me I was their Tutor, for*
" *they never had any other but this my* **Introdu-**
" **ction**: *That (I anſwered) could direct them but in*
" *the Theory, they muſt needs have a better help in the*
" *Practick, eſpecially in attaining to ſing the* Trill
" *ſo well. One of them made this Reply (which made*
" *me ſmile) I uſed, ſaid he, at my firſt learning the* Trill,
" *to imitate that breaking of a Sound in the Throat*
" *which Men uſe when they Lewer their Hawks, as*
" he he-he-he-he; *which he uſed ſlow at firſt, and*
" *after more ſwift on ſeveral Notes, higher and lower*
" *in ſound, 'till he became perfect therein.*

" *The* Trill *being the moſt uſual Grace, is uſually*
" *made in* Cloſes, Cadences, *and when on a long*
" *Note* Exclamation *or* Paſſion *is expreſſed, there*
" *the* Trill *is made in the latter part of ſuch Note;*
" *but moſt uſually upon binding Notes, and ſuch Notes*
" *as precede the cloſing Note. Thoſe who once attain*
" *to the perfect uſe of the* Trill, *other Graces will*
" *become eaſie*]

Since then there are ſo many effects to be uſed for the excellency of this Art, there is required (for the performing of them) neceſſarily a good Voice, as alſo good wind to give liberty, and ſerve upon all occaſions where is moſt need. It ſhall therefore be a profitable advertiſement, that the Profeſſor of this Art, being to ſing to a *Theorbo* or other ſtringed Inſtrument, and not being compelled

pelled to fit himſelf to others, that he ſo pitch his Tune, as to ſing his clear and natural Voice, avoiding feigned Tunes of Notes. In which, to feign them, or at the leaſt to inforce Notes, if his Wind ſerve him well, ſo as he do not diſcover them much; (becauſe for the moſt part they offend the Ear;) yet a man muſt have a command of Breath to give the greater Spirit to the Increaſing and Diminiſhing of the Voice to *Exclamations* and other Paſſions as is related; therefore let him take heed, that ſpending much Breath upon ſuch Notes, it do not afterward fail him in ſuch places as it is moſt needful: For from a feigned Voice can come no noble manner of Singing; which only proceeds from a natural Voice, ſerving aptly for all the Notes which a man can manage according to his ability, employing his Wind in ſuch a faſhion as he command all the beſt paſſionate Graces uſed in this moſt worthy manner of Singing. The love whereof, and generally of all Muſick, being kindled in me by a natural inclination, and by the ſtudy of ſo many years, ſhall excuſe me, if I have ſuffered my ſelf to be carried further than perhaps was fit for him, who no leſs eſteems and deſires to learn from others, than to communicate to others what himſelf hath learned; and to be further tranſported in this Diſcourſe, than can ſtand with that reſpect I bear to all the Profeſſors of this Art. Which Art being excellent and naturally delightful, doth then become admirable, and entirely wins the love of others, when ſuch as poſſeſs it, both by teaching and delighting others, do often exerciſe it, and make it appear to be a pattern and true reſemblance of

thoſe

thoſe never ceaſing Celeſtial Harmonies, whence proceed ſo many good effects and benefits upon Earth, raiſing and exciting the minds of the Hearers to the contemplation of thoſe infinite Delights which Heaven affordeth. *Vale.*

Of the Five MOODS *uſed by the* Grecians.

1. The *Dorick.*
2. The *Lydian.*
3. The *Æolick.*
4. The *Phrygian.*
5. The *Ionick.*

OF theſe Moods, though of little uſe among us, there is ſcarce any Author that has wrote of Muſick but do give account of them; among the *Latin*, *Alſtedius*, *Caſſiodorus*, and others; in *Engliſh*, Dr. *Dowland*, Mr. *Morley*, and Mr. *Butler*; therefore not to be ſingular, I give you this ſhort Account.

Theſe *Moods* have not relation to thoſe *Moods* before-mentioned; thoſe refer to *Notes* and *Time*, theſe only to *Tune*. That which the *Grecians* called *Mode* or *Mood*, the *Latins* termed *Tone* or *Tune*; The deſign of either, was to ſhew in what Key the Song was ſet, and how each Muſical Key had relation one to another. Theſe five appertained to the Ancient *Grecians* only, and had their ſeveral appellations from the Countries in which they were invented and practiſed. The *Latins* reduced theirs to Eight *Tones* or *Tunes*, which were by the Church-

men termed Plain-Songs. These exceeded not the compass of six Notes, and were to direct how to begin and end in the proper *Keys*; which Eight *Tones* or *Tunes* are printed in the Third Part of Mr. *Morley*'s *Introduction*, Pag. 147. These *Grecian Moods* have various effects.

1. The *Dorick Mood* consisted of *grave* and *slow tim'd Notes* (Counterpoint) where the Composition of Parts goes Note for Note together, be they of two, three, or four Parts, as in my late Book of Musick of four Parts to Psalms and Hymns, printed in *Folio*, 1671. This *Mood* had its Name from *Doria*, a Civil Part of *Greece* near *Athens*; and being Solemn, moveth to Sobriety and Godliness.

2. The *Lydian Mood* was used to grave solemn Musick, the Descant or Composition being of slow Time, fitted to Sacred Hymns and Anthems, or Spiritual Songs, in Prose, sometimes in Verses alone, and sometimes in full *Chorus* of four or five Parts; which moveth a kind of Heavenly Harmony, whereby the Mind is lifted up from the regard of Earthly Things to those Celestial Joys above. This *Mood* had its derivation from the famous River in *Lydia* called *Pactolus*, (whose winding retrograde *Meander*, represented the admirable variety of Fuges and Sounds in Musick,) passing by the famous Cities of *Philadelphia* and *Sardis*, once the Royal Seat of rich King *Crœsus*.

3. The *Æolick Mood* was that which was of more airy and soft pleasing Sounds, as *Madrigals* or *Fa la's* of five and six Parts, Composed for Viols and Voices by many *English* Authors, as Mr. *Morley*, *Wilks*, *Wilby*, *Ward*, and others: Which Musick by

by its variety and delightfulneſs, allayeth the Paſſions, and charmeth the Affections into a ſweet and pleaſing temper; ſuch as was that enchanting Muſick of the Harp, provided for King *Saul*, 1 Sam. 16. *That* Saul *was refreſhed, and the Evil Spirit departed from him.* This *Mood* had its derivation from *Æolia*, (a Kingdom of *Æolus*) whence he is feigned to ſend his ruſhing Winds, which do reſemble this *Mood*, that is ſo commixt with Fuges and airy Reports, one after another.

4. The *Phrygian Mood* was to a more warlike and couragious kind of Muſick, expreſſing the Muſick of Trumpets and other Inſtruments of old, exciting to Arms and Activity, as *Almans*, and the like. This *Mood* had its derivation from *Phrygia*, (a Region bordering upon *Lydia* and *Caria*) in which is that Martial Town *Ciot*, and the moſt high Hill *Idæ*, famous for the *Trojan* War. Many Hiſtorians have written of the rare Effect of Muſick in warlike Preparations: *Suidas* (*in litera T*) writes of *Timotheus*, a skilful Muſician, that when *Alexander* the Great was much dejected in his Mind, and loth to take up Arms, he with his *Phrygian* Flute expreſſed ſuch excellent Sounds and varieties of Muſick, that the King's Paſſions were immediately ſtirred to War, and ran preſently and took up Arms. But the Story of *Ericus* the Muſician paſſes all; who had given forth, that by his Muſick he could drive men into what Paſſion or Affections he liſted; and being required by *Bonus* King of *Denmark* to put his Skill in practice, he with his Harp or *Polychord Lyra* expreſſed ſuch effectual Melody and Harmony in the variety of Changes in ſeveral

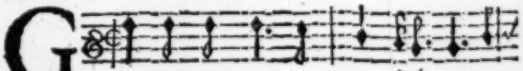
Keys, and in ſuch excellent *Fuges* and ſprightful *Ayres*, that his Auditors began firſt to be moved with ſome ſtrange Paſſion, but ending his excellent Voluntary with ſome choice Fancy upon this *Phrygian Mood*, the Kings Paſſions were ſuddenly alter'd, and excited to that height, that he fell upon his moſt truſty Friends which were near him, and ſlew ſome of them with his Fiſt for lack of another Weapon; which the *Muſician* perceiving, ended with the ſober and ſolemn *Dorick*, which brought the King to himſelf, who much lamented what he had done. This is Recorded at large by *Crantzius*, *lib.* 5. *Daniæ cap.* 3. and by *Saxo Grammaticus*, *lib.* 12. *Hiſt. Daniæ*, and others.

5. The *Ionick Mood* was for more light and effeminate Muſick, as pleaſant *Amorous Songs*, *Corants*, *Sarabands*, and *Jiggs*, uſed for honeſt mirth and delight at Feaſts and other Merriments. This *Mood* had its derivation from the *Ionians* of *Ionia*, which lies between *Æolia* and *Caria*, a Situation full of all Pleaſure, whoſe Plenty and Idleneſs turned their honeſt Mirth into Laſciviouſneſs. By this *Mood* was the *Pythagorian Huntſup*, or *Morning Muſick*, which wakened and rouzed their dull Spirits to Study and Action. The abuſe of this *Mood* is ſoon reformed by the ſober *Dorick*; for what this excites above Moderation, the other draws into a true *Decorum*.

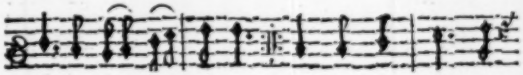
Short

Short AYRES *or* SONGS *of Two Voices*, Treble *and* Baſs, *for Beginners.*

A. 2. Voc. *TREBLE.* *W. L.*

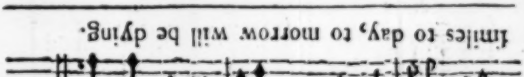


Gather your Roſe-buds while you may, old

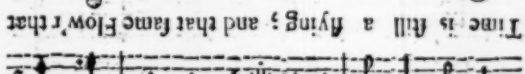


Time is ſtill a flying; and that ſame Flow'r that

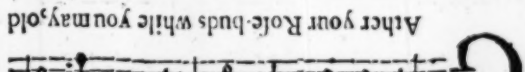
ſmiles to day, to morrow will be dying.



ſmiles to day, to morrow will be dying.

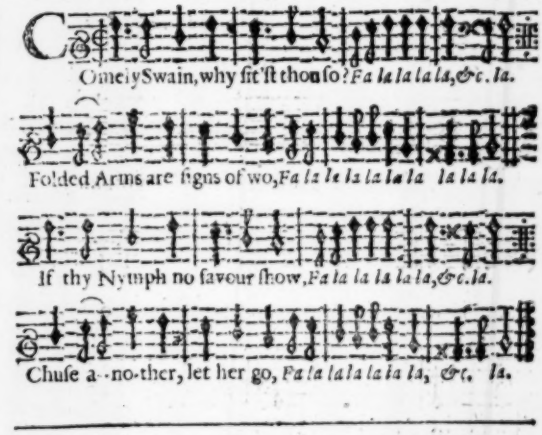


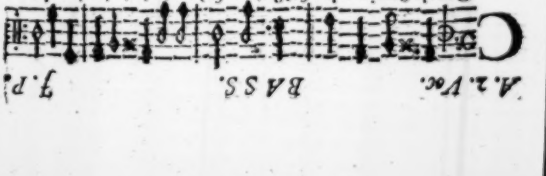
Time is ſtill a flying; and that ſame Flow'r that



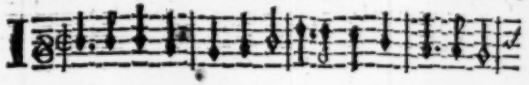
Gather your Roſe-buds while you may, old

A. 2. Voc. *BASS.* *W. L.*

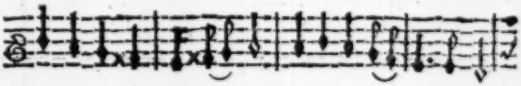

Omely Swain, why sit'st thou so? *Fa la la la la, &c. la.*
Folded Arms are signs of wo, *Fa la la la la la la la la la.*
If thy Nymph no favour show, *Fa la la la la la, &c. la.*
Chuse a--no-ther, let her go, *Fa la la la la la la, &c. la.*


Omely Swain, why sit'st thou so? *Fa la la la la, &c. la.*
Folded Arms are signs of wo, *Fa la la la la la, &c. la.*
If thy Nymph no favour show, *Fa la la la la la, &c. la.*
Chuse a--no-ther, let her go, *Fa la la la la la, &c. la.*

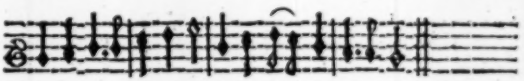
A. 2. Voc. TREBLE. *B. R.*



IN the merry month of *May*, in a morn by break of day,



forth I walkt the wood ſo wide, when as *May* was in her pride,



there I ſpyed all alone, *Phi-li-da* and *Coridon*.

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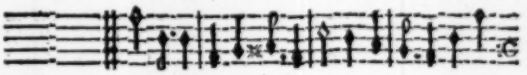
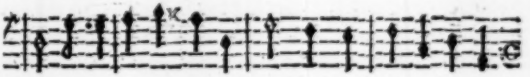
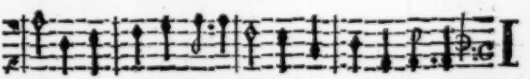
there I ſpyed all alone, *Phi-li-da* and *Coridon*.



forth I walkt the wood ſo wide, when as *May* was in her pride,



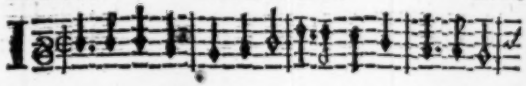
IN the merry month of *May*, in a morn by break of day,



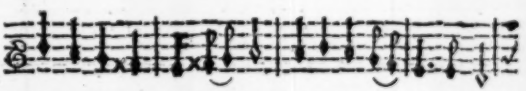
A. 2. Voc. *B. R.*

A. 2. Voc. *BASS.* *J. P.*

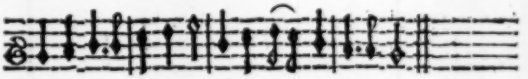
A. 2. Voc. TREBLE. *B. R.*



N the merry month of *May*, in a morn by break of day,



forth I walkt the wood ſo wide, when as *May* was in her pride,



there I ſpyed all alone, *Phi-li-da* and *Coridon*.

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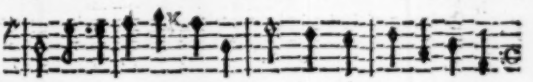
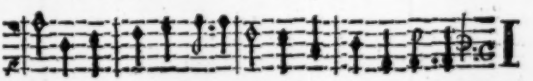
there I ſpyed all alone, *Phi-li-da* and *Coridon*.

forth I walkt the wood ſo wide, when as *May* was in her pride,

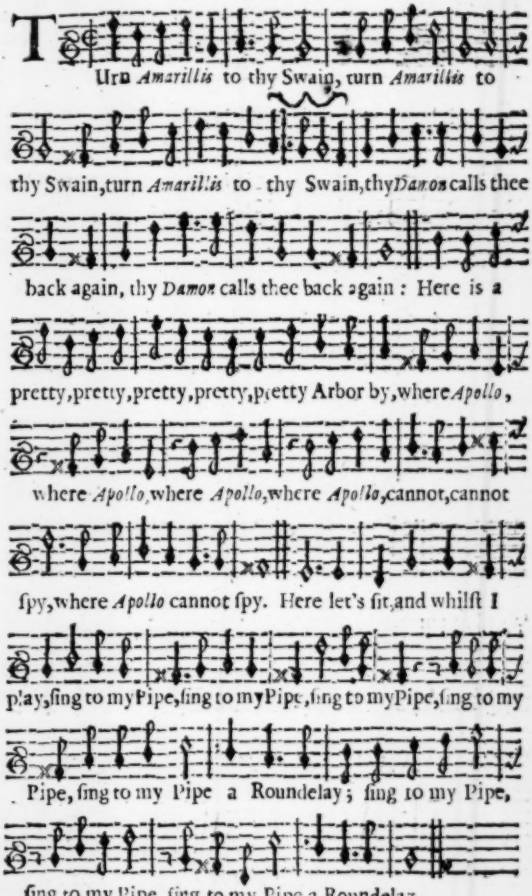


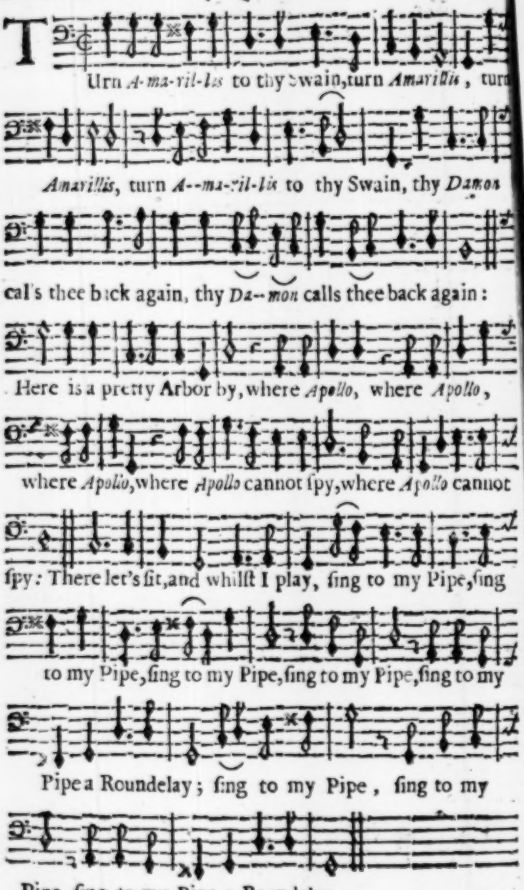
N the merry month of *May*, in a morn by break of day,

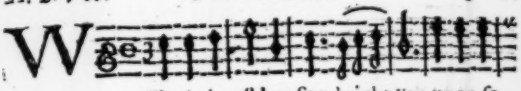


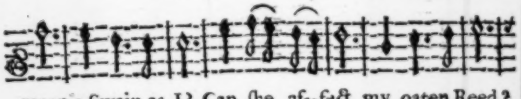
A. 2. Voc. *BAS.* *B. R.*

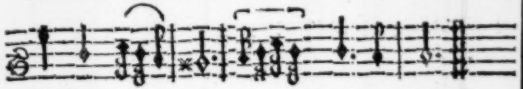
A. 2. Voc. TREBLE. *T. B.*



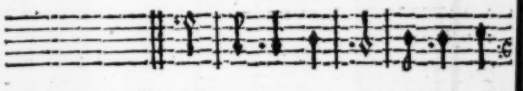

TUrn A-ma-ril-lis to thy Swain, turn Amarillis, turn
Amarillis, turn A--ma-ril-lis to thy Swain, thy Damon
cal's thee back again, thy Da--mon calls thee back again:
Here is a pretty Arbor by, where Apollo, where Apollo,
where Apollo, where Apollo cannot ſpy, where Apollo cannot
ſpy: There let's ſit, and whilſt I play, ſing to my Pipe, ſing
to my Pipe, ſing to my Pipe, ſing to my Pipe, ſing to my
Pipe a Roundelay; ſing to my Pipe, ſing to my
Pipe, ſing to my Pipe a Roundelay.

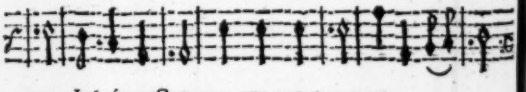


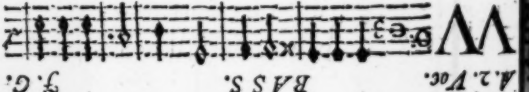




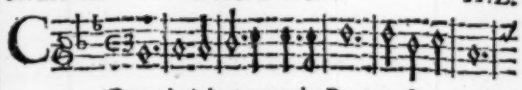
What rural Sport can I deviſe,
To pleaſe her Ears, to pleaſe her Eyes?
Fajr *Cloris* ſees, fair *Cloris* hears,
With Angels Eyes and Angels Ears.



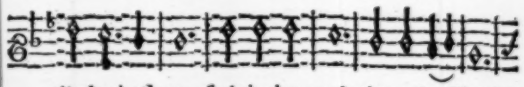




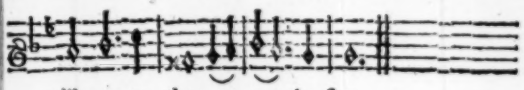
A. 2. Voc. TREBLE. *H. L.*



Come *Cloris*, hye we to the Bow'r, to ſport us e're



the day be done; ſuch is thy pow'r, that ev'ry Flow'r



will ope to thee as to the Sun.

The wanton Suckling and the Vine
Will ſtrive for th'honour, who firſt may
With their green Arms incircle thine,
To keep the burning Sun away.

Rules and Directions for ſinging the Pſalms.

For ſhort Tunes to Four Lines, *viz.*

Oxford Tune Cambridge Tune Litchfield Tune Low-Dutch Tune	*To* Pſalms *Conſolatory.*	*Theſe Tunes, in Tuning, the firſt Note will bear a chearful high pitch, in regard their whole Compaſs is not above five or ſix Notes, from the higheſt Note to the loweſt.*
York Tune Windſor Tune Weſtminſter Tune Ely Tune Worceſter Tune Hartfordſhire Tune	*To* Pſal. *of Prayer, Confeſſion, and Funerals.*	
Southwell Tune. New Tune.	*To peculiar* Pſal. *as* 25,50,67,70,134.	
St. David's Tune Martyrs Tune Winchester Tune London Tune London new Tune Norwich Tune Hereford Tune Exeter Tune	*To* Pſalms *of Praiſe and Thankſgiving.*	*Theſe Tunes are eight Notes Compaſs above the firſt, and therefore you muſt begin the firſt Note low.*

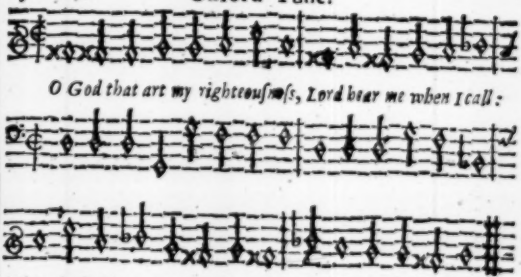
Long Tunes, moſt of them uſual to *Pſalms* of Eight Lines.

1 Pſalm Tune 81 Pſalm Tune 113 Pſalm Tune 119 Pſalm Tune 148 Pſalm Tune		*Theſe Tunes are eight Notes in Compaſs above the firſt Note, and therefore you muſt begin the firſt Note low.*
51 Pſalm Tune 68 Pſalm Tune 100 Pſalm Tune 125 Pſalm Tune		*Theſe Tunes fall four Notes lower than the firſt Note, therefore begin that indifferent high.*

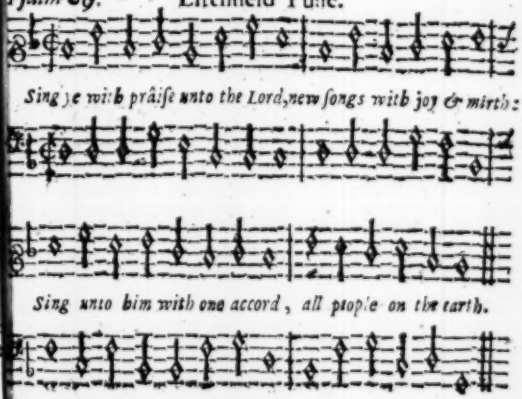
Tune

Tunes of *Pſalms* Sung in Pariſh-Churches, with the *Baſs* under each Tune.

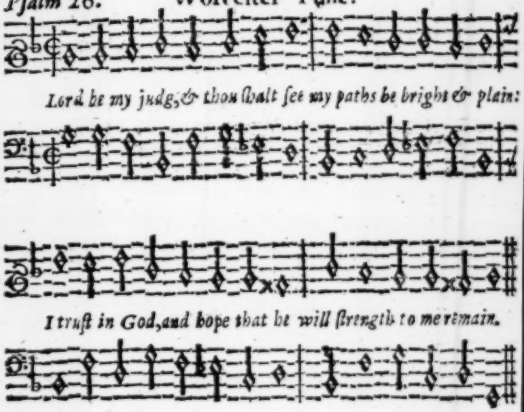
Pſalm 4. Oxford Tune.



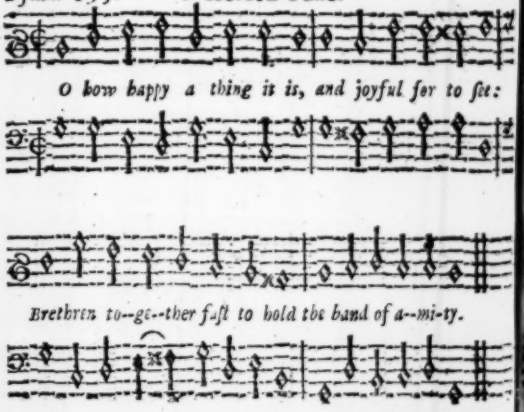
Pſalm 69. Litchfield Tune.



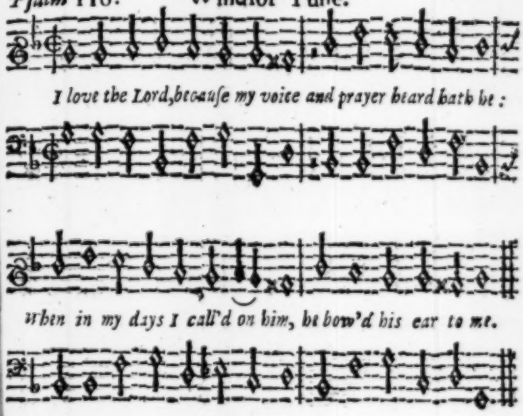
Pſalm 26. Worceſter Tune.



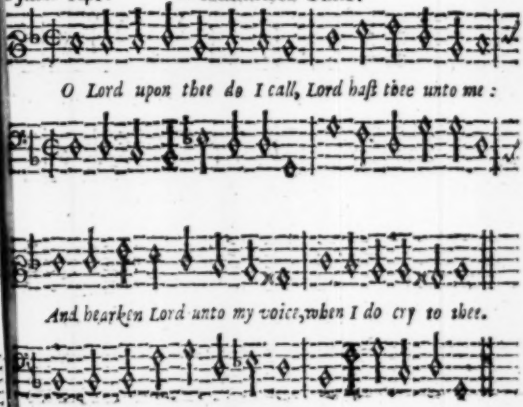
Pſalm 133. Hereford Tune.



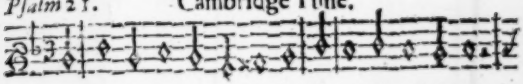
Pſalm 116. Windſor Tune.



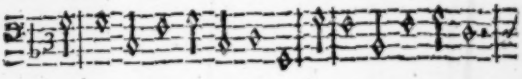
Pſalm 141. Weſtminſter Tune.



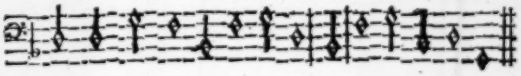
Pſalm 21. Cambridge Tune.



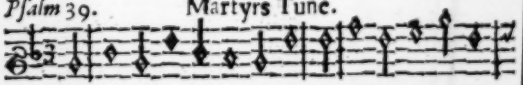
Help Lord, for good and godly men do periſh and decay:



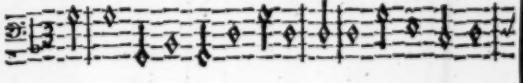
And faith and truth from worldly men is parted clean away.



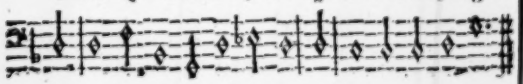
Pſalm 39. Martyrs Tune.



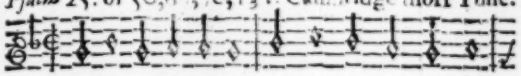
I ſaid, I will look to my ways, for fear I ſhould go wrong:



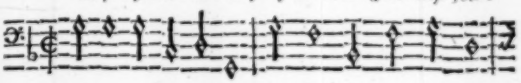
I will take heed all times, that I offend not with my tongue.

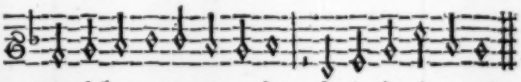


Pſalm 25. or 50,67,70,131. Cambridge ſhort Tune.

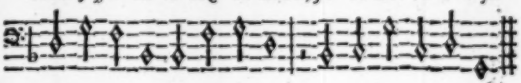


I lift my heart to thee, my God and guide moſt juſt:

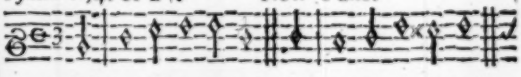




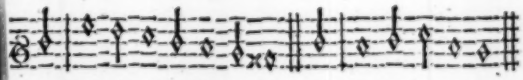
Now ſuffer me to take no ſhame; for in thee do I truſt.



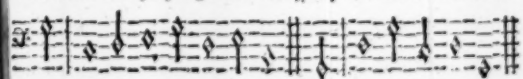
Pſalm 134. or 25. New Tune.



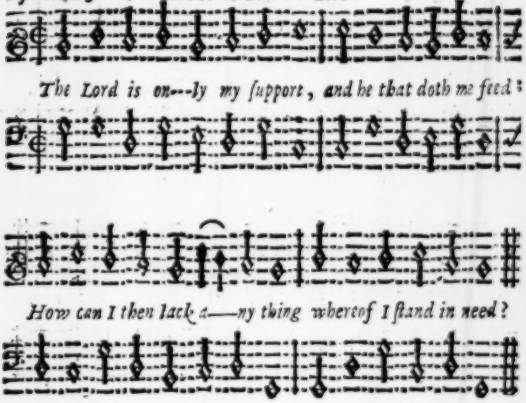
Behold and have regard, ye Servants of the Lord:



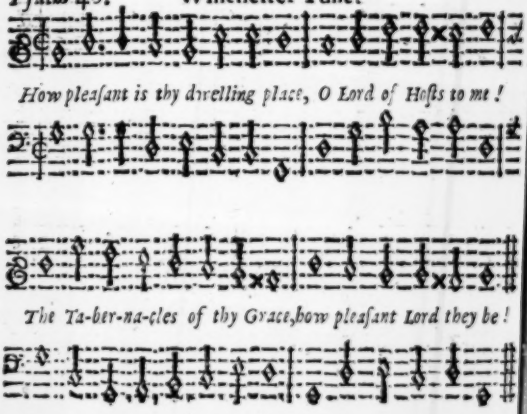
Which in his houſe by night do watch, praiſe him with one accord.



Pſalm 23. Low-Dutch Tune.

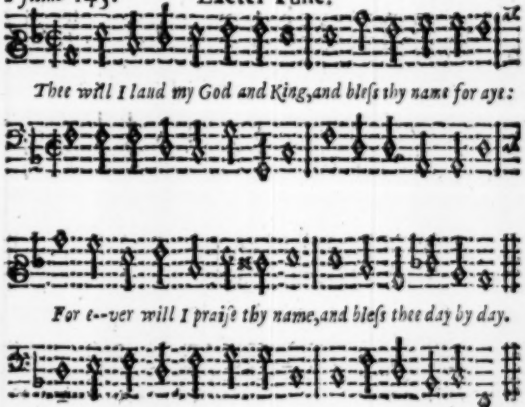


Pſalm 48. Wincheſter Tune.

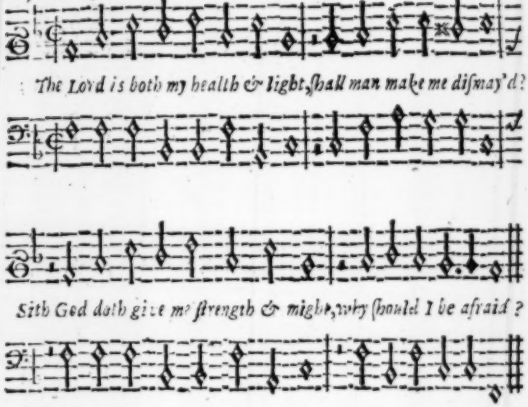


Pſalm 103. Hartfordſhire Tune.

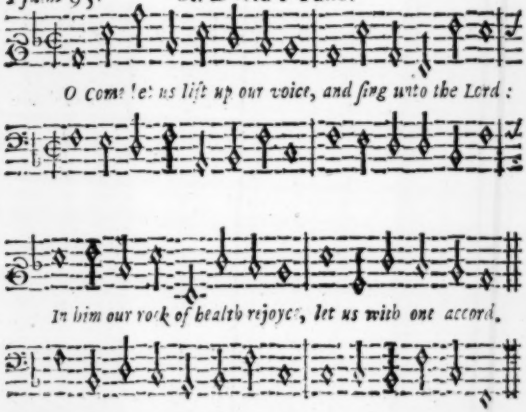
Pſalm 145. Exeter Tune.



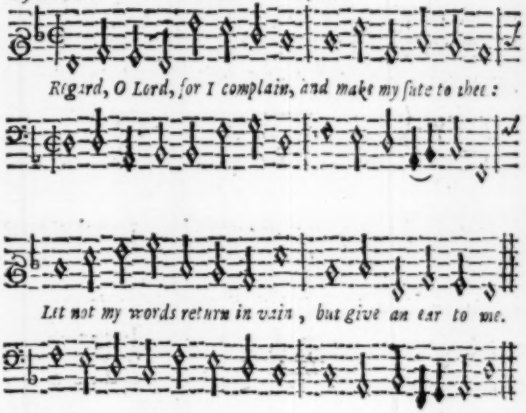
Pſalm 73. York Tune.



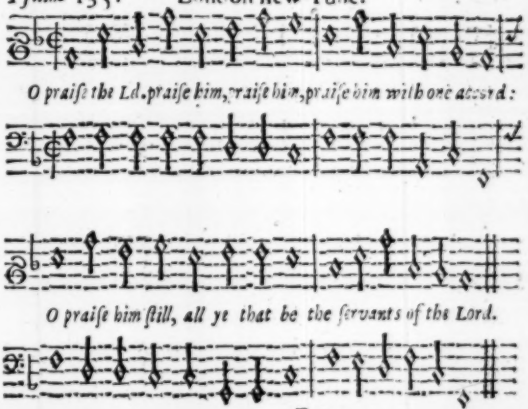
Pſalm 95. St. David's Tune.



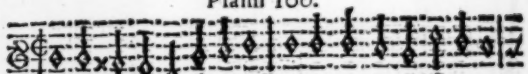
Pſalm 61. Hackney Tune.



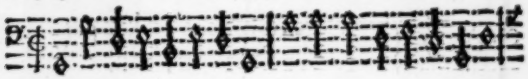
Pſalm 135. London new Tune.

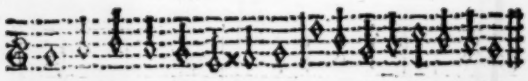


Pſalm 100.

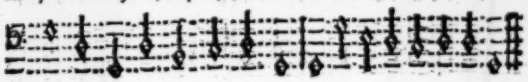


All people that on earth do dwell, ſing to the Ld. with chearful voice:



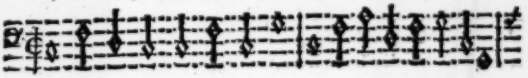


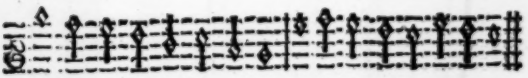
Him ſerve with fear, his praiſe forth tell, come ye before him & rejoyce.



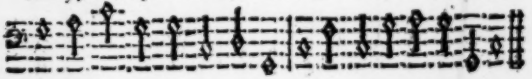
Pſalm 135. Ten Commandement Tune.

Thoſe that do put their confidence upon the Lord our God only:

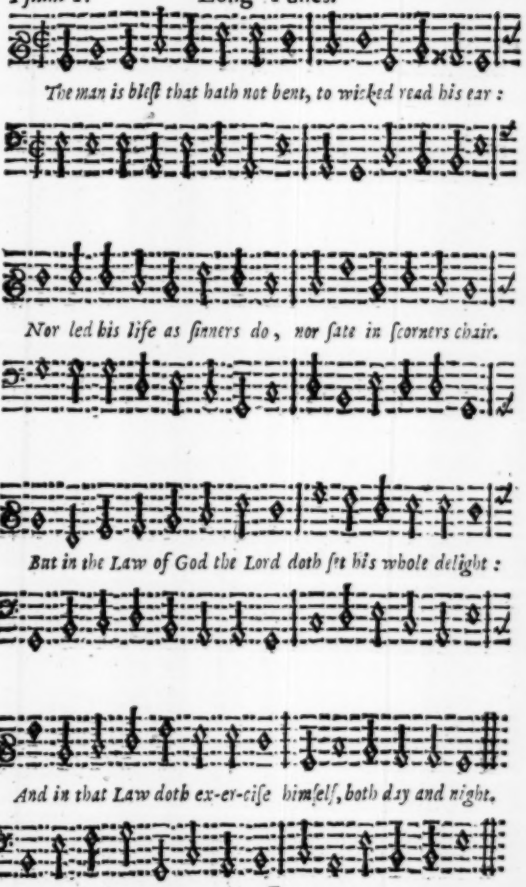




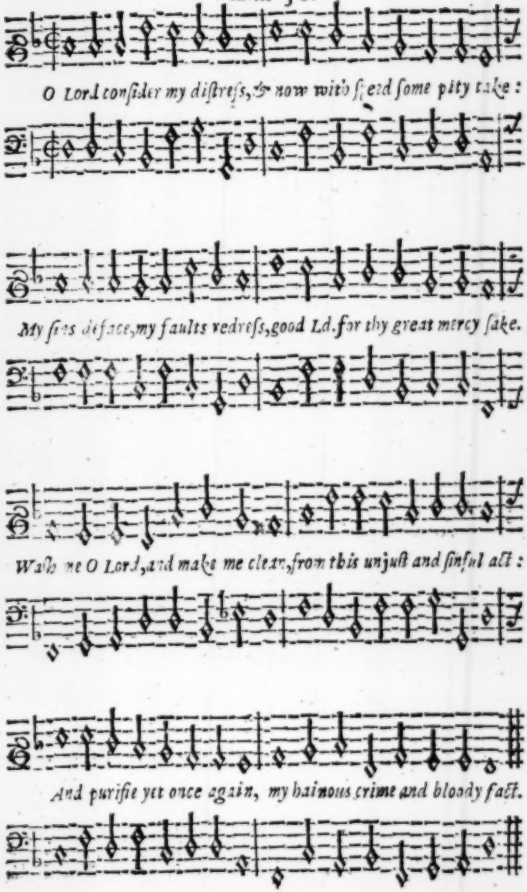
And fly to him for their defence, in all their need and miſery.



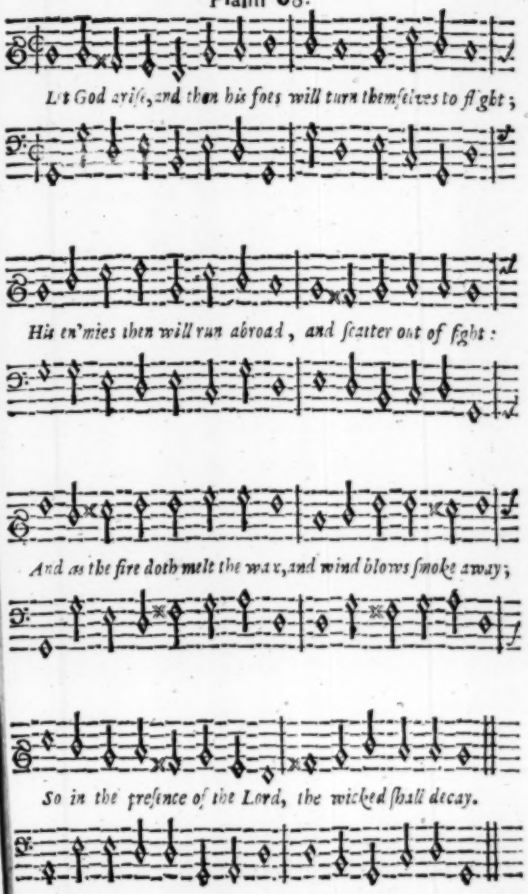
Pſalm 1. Long Tunes.



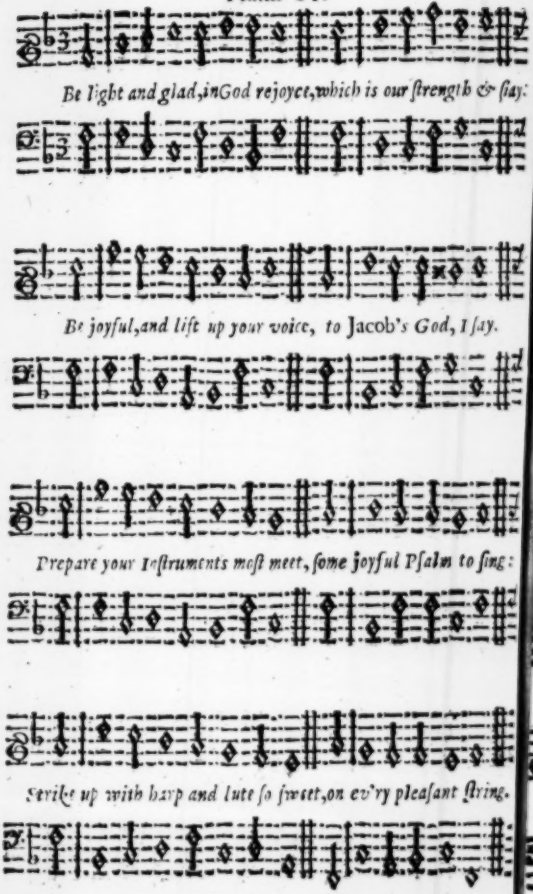
Psalm 51.


O Lord consider my distress, & now with speed some pity take:
My sins deface, my faults redress, good Ld. for thy great mercy sake.
Wash me O Lord, and make me clean, from this unjust and sinful act:
And purifie yet once again, my hainous crime and bloody fact.

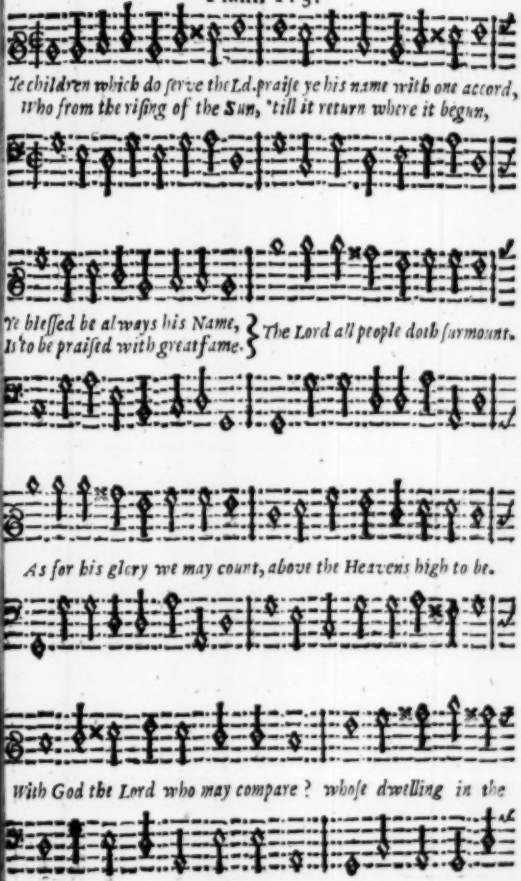
Pſalm 68.

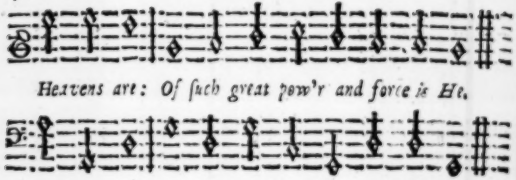

Let God ariſe, and then his foes will turn themſelves to flight;
His en'mies then will run abroad, and ſcatter out of ſight:
And as the fire doth melt the wax, and wind blows ſmoke away;
So in the preſence of the Lord, the wicked ſhall decay.

Pſalm 81.

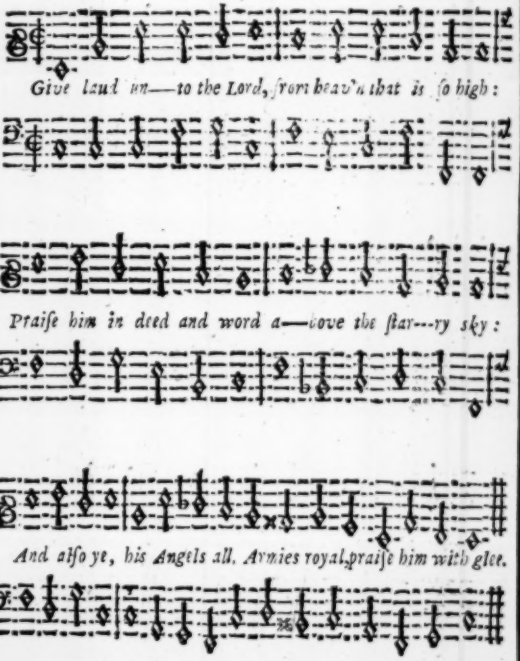

Be light and glad, in God rejoyce, which is our ſtrength & ſtay:
Be joyful, and lift up your voice, to Jacob's God, I ſay.
Prepare your Inſtruments moſt meet, ſome joyful Pſalm to ſing:
Strike up with harp and lute ſo ſweet, on ev'ry pleaſant ſtring.

Pſalm 113.

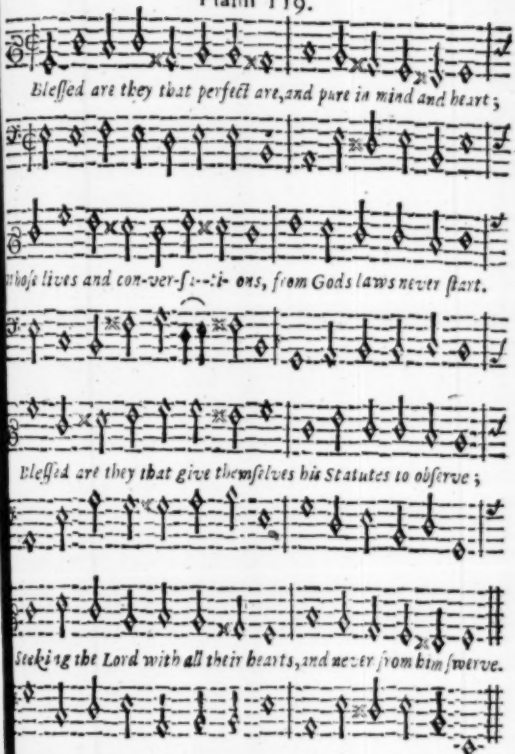

Ye children which do ſerve the Ld. praiſe ye his name with one accord,
Who from the riſing of the Sun, 'till it return where it begun,
Ye bleſſed be always his Name,
Is to be praiſed with great fame.
The Lord all people doth ſurmount.
As for his glory we may count, above the Heavens high to be.
With God the Lord who may compare? whoſe dwelling in the


Heavens are: Of ſuch great pow'r and force is He.

Pſalm 148.


Give laud un—to the Lord, from heav'n that is ſo high:
Praiſe him in deed and word a—bove the ſtar---ry ſky:
And alſo ye, his Angels all, Armies royal, praiſe him with glee.

Pſalm 119.

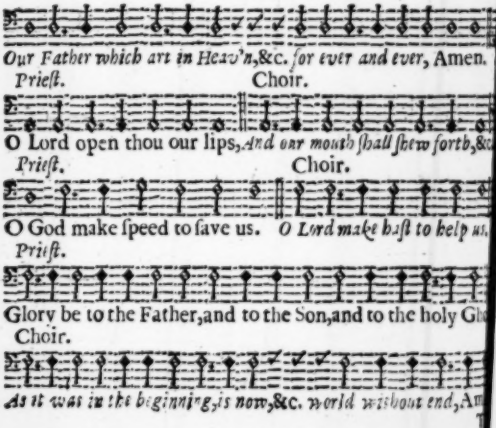


I have lately publiſh'd the whole Book of *Pſalms* and *Hymns* a Pocket Volume, with the Tunes to each *Pſalm* in Three tts, *Cantus*, *Medius*, and *Baſſus*, in a more plain and eaſie thod than any heretofore printed, to which (when you perfect in theſe) I refer you.

THE

THE *ORDER of PERFORMING* THE DIVINE SERVICE IN *Cathedrals, & Collegiate Chappels.*

THE Confeſſion and Abſolution being read by the Prieſt in one continued ſolemn Tone, the Prieſt and the whole Choir repeat the Lords Prayer, thus:



The *Venite* is begun by one of the Choir, then ſung by ſides, obſerving to make the like Break or Cloſe in the middle of every Verſe, according as it is ſhorter or longer.

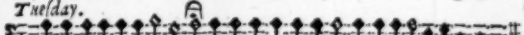
Sunday.

O come let us, &c. Let us heartily rejoyce in the ſtrength, &c.

Monday.

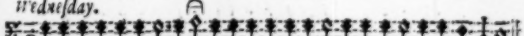
O come let us, &c. Let us heartily rejoyce in the ſtrength, &c.

Tueſday.



O come let us, &c. Let us heartily rejoyce in the ſtrength, &c.

Wedneſday.

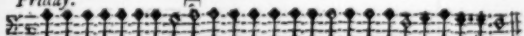


O come let us, &c. Let us heartily rejoyce in the ſtrength, &c.

Thurſday.

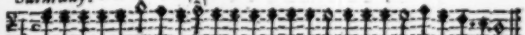
O come let us, &c. Let us heartily rejoyce in the ſtrength, &c.

Friday.



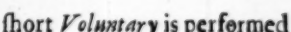
O come let us, &c. Let us heartily rejoyce in the ſtrength, &c.

Saturday.



O come let us, &c. Let us heartily rejoyce in the ſtrength, &c.

After the *Pſalms*, a ſhort *Voluntary* is performed on the *Organ*.

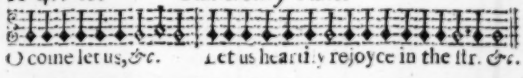
After the firſt Leſſon *Te Deum*  is ſung, the Prieſt beginning alone *We praiſe thee, O God.* Then the whole Choir anſwers, *We knowlege thee*, &c. Which is compos'd uſually in four Parts for ſides, by

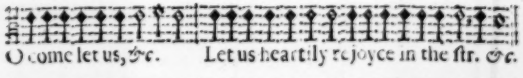
ſeveral

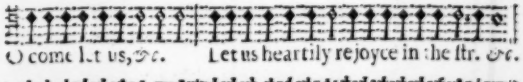
ſeveral Authors. Sometimes it is ſung by one of theſe following Tunes of Four Parts, with the Organ or without it. *Te Deum* being ended, and the ſecond Leſſon read, *Jubilate* or *Benedictus* is ſung by the Choir, as they are variouſly compoſed, or elſe to one of the following Tunes of Four Parts.

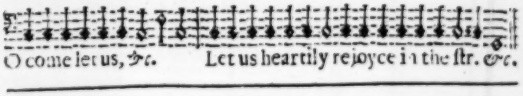
Theſe Tunes of Four Parts are proper for Choirs to ſing the Pſalms, Te Deum, Benedictus, *or* Jubilate, *to the Organ.*

A 4. Voc. *Canterbury Tune.*

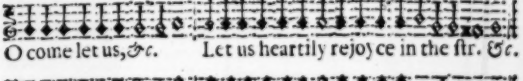


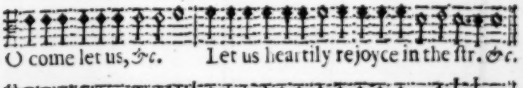


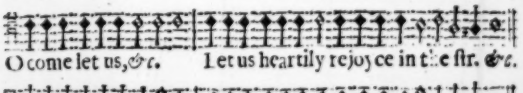


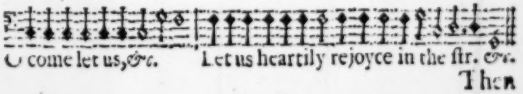


A. 1. Voc. *Imperial Tune.*



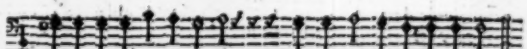






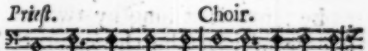
Then

Then follows the Apoſtles Creed, which is ſung by the whole Choir in one continued ſolemn and grave Tone. Upon *Feſtivals*, *Athanaſius*'s Creed is ſung in the ſame Tune by ſides; and ſometimes it is ſung to the Organ.

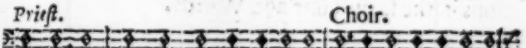


Whoſoever will be ſaved, &c. *that he hold the Catholick Faith.*

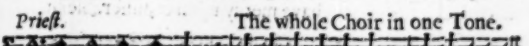
After which the Prieſt ſings,



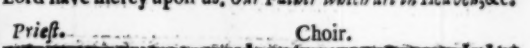
Prieſt. The Lord be with you. Choir. *And with thy Spirit.*



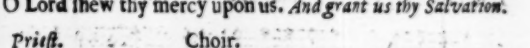
Prieſt. Let us pray, Lord have mercy upon us. Choir. *Chriſt have mercy upon us.*



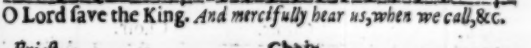
Prieſt. Lord have mercy upon us. The whole Choir in one Tone. *Our Father which art in Heaven*, &c.



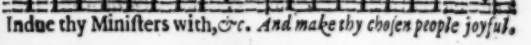
Prieſt. O Lord ſhew thy mercy upon us. Choir. *And grant us thy Salvation.*



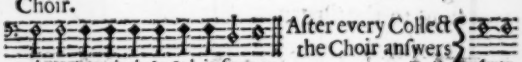
Prieſt. O Lord ſave the King. Choir. *And mercifully hear us, when we call*, &c.



Prieſt. Indue thy Miniſters with, &c. Choir. *And make thy choſen people joyful.*



Prieſt. O Lord ſave thy people. Choir. *And bleſs thine*, &c. *Prieſt.* Give peace, &c. Choir.



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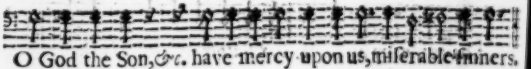
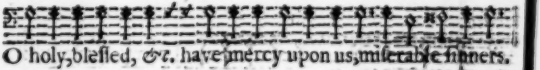
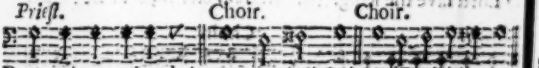
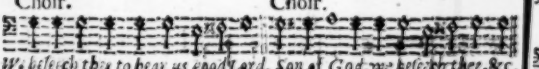
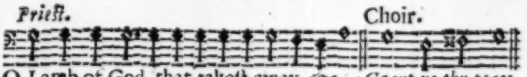




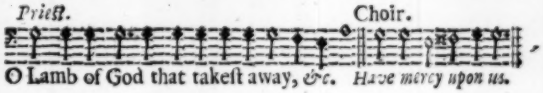




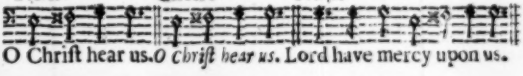
O Lamb



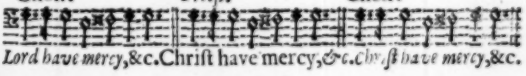
O Lamb of God, that takeſt away, &c. *Grant us thy peace.*



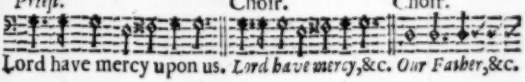
O Lamb of God that takeſt away, &c. *Have mercy upon us.*



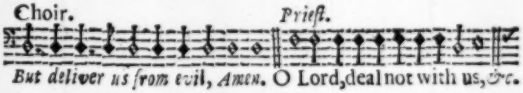
O Chriſt hear us. *O Chriſt hear us.* Lord have mercy upon us.



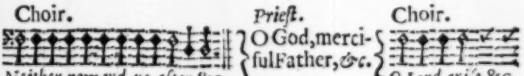
Lord have mercy, &c. Chriſt have mercy, &c. *Chriſt have mercy*, &c.



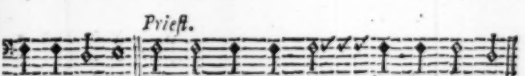
Lord have mercy upon us. *Lord have mercy*, &c. *Our Father*, &c.



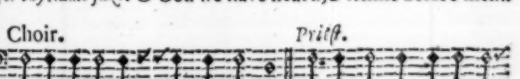
But deliver us from evil, Amen. O Lord, deal not with us, &c.



Neither reward us after, &c. O God, merciful Father, &c. *O Lord ariſe*, &c.

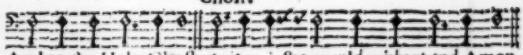


for thy Name ſake. O God we have heard, &c. time before them.



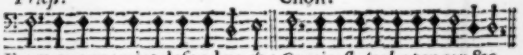
O Lord, ariſe, help, &c. *for thine honour.* Glory be to the Father, &c.

Choir.



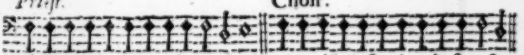
And to the Holy Ghoſt. *As it was*, &c. *world without end*, Amen.

Prieſt. Choir.



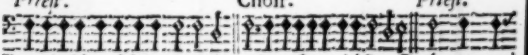
From our enemies defend us, *&c. Graciouſly look upon our*, &c.

Prieſt. Choir.



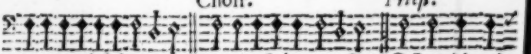
Pitifully behold the ſorrows, *&c. Mercifully forgive the ſins*, &c.

Prieſt. Choir. *Prieſt.*



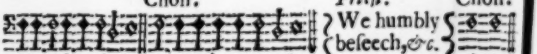
Favourably with mercy, *&c. O Son of David*, &c. Both now and

Choir. *Prieſt.*



ever vouchſafe, *&c.* *Graciouſly hear us*, &c. O Lord let thy

Choir. *Prieſt.* Choir.

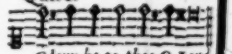


mercy be, *&c.* *As we do put our*, &c. We humbly beſeech, *&c.* *Amen.*

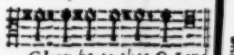
THe Second *Service* is begun by the Prieſt, who reads the *Lords Prayer* in one grave Tone, the deeper (if ſtrong and audible) the better: Then the *Collect* before the *Commandments*, and the *Commandments* in a higher Tone, the whole Quire (if no ſinging to an Organ) anſwering *Lord have mercy upon us*, &c. after each *Commandment* in the ſame Tone.

Then the Prieſt reads the *Prayers* before the *Epiſtle*, the Quire anſwering *Amen*. When the *Epiſtle* is done, and the *Goſpel* named, The Quire ſings, *Glory be to thee O Lord*, in the form here ſet down.

Quire.



Glory be to thee O Lord.



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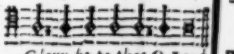

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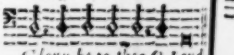
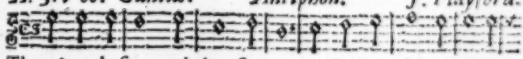
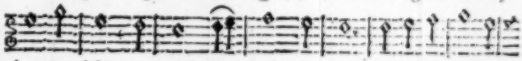


Glory be to thee O Lord.

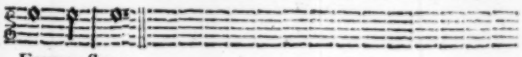
A. 3. Voc. Cantus. Antiphon. J. Playford.



Thus Angels ſing, and thus ſing we, to God on high all Glory

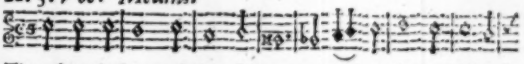


be: Let him on Earth his Peace beſtow, and unto Men his



Favour ſhow.

A. 3. Voc. Medius.



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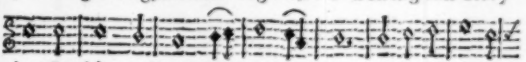

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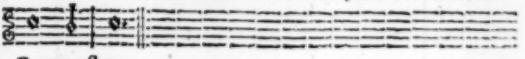
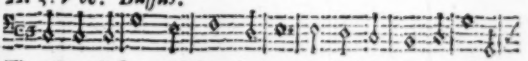


Favour ſhow.

A. 3. Voc. Baſſus.



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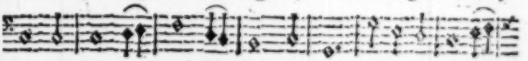

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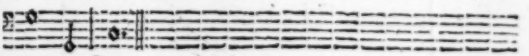

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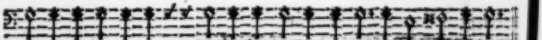
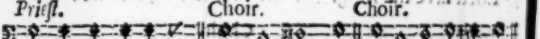
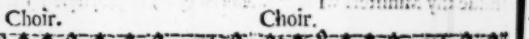
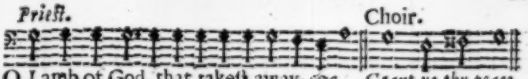


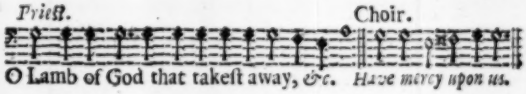




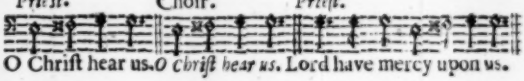
O Lamb



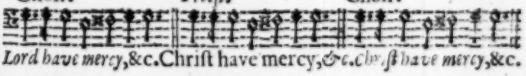
O Lamb of God, that takeſt away, &c. *Grant us thy peace.*



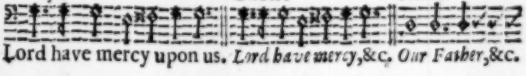
O Lamb of God that takeſt away, &c. *Have mercy upon us.*



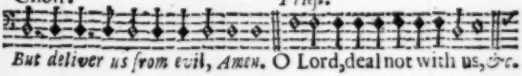
O Chriſt hear us. *O chriſt hear us.* Lord have mercy upon us.



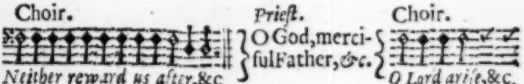
Lord have mercy, &c. Chriſt have mercy, &c. *Chriſt have mercy*, &c.



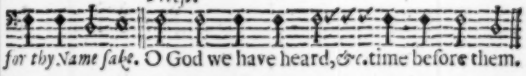
Lord have mercy upon us. *Lord have mercy*, &c. *Our Father*, &c.



But deliver us from evil, Amen. O Lord, deal not with us, &c.



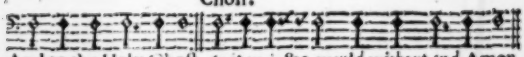
Neither reward us after, &c. *O Lord ariſe*, &c.



for thy Name ſake. O God we have heard, &c. time before them.

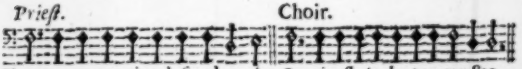
O Lord, ariſe, help, &c. *for thine honour.* Glory be to the Father, &c.

Choir.



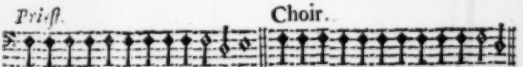
And to the Holy Ghoſt. *As it was*, &c. *world without end*, Amen.

Prieſt. Choir.



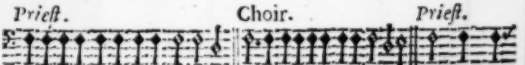
From our enemies defend us, *&c. Graciouſly look upon our*, &c.

Prieſt. Choir.



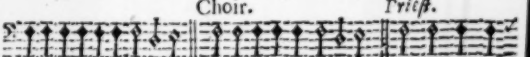
Pitifully behold the ſorrows, *&c. Mercifully forgive the ſins*, &c.

Prieſt. Choir. *Prieſt.*



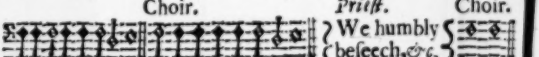
Favourably with mercy, *&c. O Son of David*, &c. Both now and

Choir. *Prieſt.*



ever vouchſafe, *&c. Graciouſly hear us*, &c. O Lord let thy

Choir. *Prieſt.* Choir.

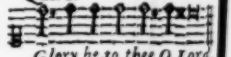


mercy be, *&c. As we do put our*, &c. We humbly beſeech, *&c.* *Amen.*

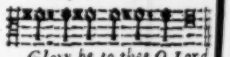
THe Second *Service* is begun by the Prieſt, who reads the *Lords Prayer* in one grave Tone, the deeper (if ſtrong and audible) the better: Then the *collect* before the *Commandments*, and the *Commandments* in a higher Tone, the whole Quire (if no ſinging to an Organ) anſwering *Lord have mercy upon us*, &c. after each *Commandment* in the ſame Tone.

Then the Prieſt reads the *Prayers* before the *Epiſtle*, the Quire anſwering *Amen*. When the *Epiſtle* is done, and the *Goſpel* named, The Quire ſings, *Glory be to thee O Lord*, in the form here ſet down.

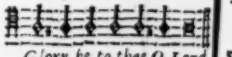
Quire.



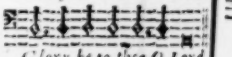
Glory be to thee O Lord.



Glory be to thee O Lord.

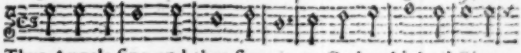


Glory be to thee O Lord.

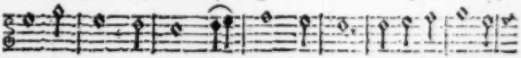


Glory be to thee O Lord.

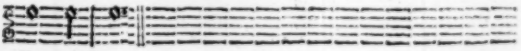
A. 3. Voc. Cantus. Antiphon. J. Playford.



Thus Angels ſing, and thus ſing we, to God on high all Glory

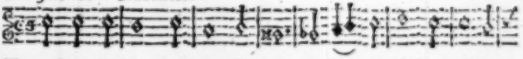


be: Let him on Earth his Peace beſtow, and unto Men his

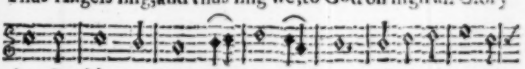


Favour ſhow.

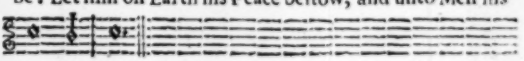
A. 3. Voc. Medius.



Thus Angels ſing, and thus ſing we, to God on high all Glory

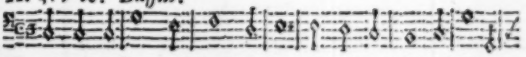


be: Let him on Earth his Peace beſtow, and unto Men his

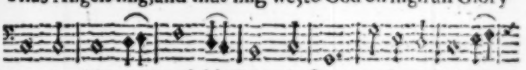


Favour ſhow.

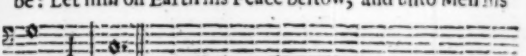
A. 3. Voc. Baſſus.



Thus Angels ſing, and thus ſing we, to God on high all Glory



be: Let him on Earth his Peace beſtow, and unto Men his



Favour ſhow.

1
2
3
4
5
6
4 4 4 3 4 4
B
C
D
E
F
G
H
1 2 3 4 5 6 7

A BRIEF INTRODUCTION

To the Playing on the

Baſs-Viol.

The Second BOOK.

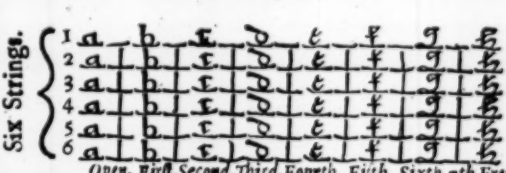
THIS *Viol* is uſually called *de Gambo*, or the *Baſs* or *Conſort Viol*, becauſe the Muſick thereon is play'd from the Rules of the *Gam-ut*, and not as the *Lyra-Viol*, which is by Letters or Tablature. Of this *Viol De Gambo*, there are three ſeveral ſizes, one larger than the other, according to the three Parts of *Muſick* ſet forth in the *Gam-ut*, viz. *Treble-Viol*, *Tenor-Viol*, and *Baſs-Viol*. The *Treble-Viol* plays the higheſt Part, and its Leſſons are prick'd by the *G ſol re ut* Cliff 𝄞; the *Tenor-Viol*, or middle Part, its Leſſons are by the *C ſol fa ut* Cliff 𝄡; and the *Baſs-Viol*, which is the largeſt, its Leſſons are

by the *F fa ut* Cliff: These three *Viols* agree in one manner of Tuning; therefore I ſhall firſt give you Directions for Tuning the *Baſs-Viol*, which is uſually ſtrung with *ſix Strings*, (as you may obſerve on the Figure expreſſed in the foregoing Page) which ſix Strings are known by ſix ſeveral Names; the *firſt*, which is the ſmalleſt, is called the *Treble*; the *ſecond*, the *Small Mean*; the *third*, the *Great Mean*; the *fourth*, the *Counter-Tenor*; the *fifth*, the *Tenor* or *Gam-ut* String; the *ſixth*, the *Baſs*. But if you will name them after they are Tuned, according to the Rule of the *Gam-ut*, the *Treble* String is *D la ſol re*; the *Small Mean*, *A la mi re*; the *Great Mean*, *E la mi*; the *Counter-Tenor*, *C fa ut*; the *Tenor* or fifth String, *Gam-ut*; and the ſixth or *Baſs*, Double *D ſol re*. Belonging to theſe *ſix Strings* there are *ſeven Frets* or *Stops* on the *Neck* of the *Viol*, which are put for ſtopping the various Sounds, according to the ſeveral Notes of the *Gam-ut*, both *Flat* and *Sharp*: For the more plain underſtanding of which, I have drawn an exact Table in Page 92 and 93, beginning with the loweſt Note on the *ſixth String*, and ſo aſcending to the higheſt on the *firſt* or *Treble String*. The perfect underſtanding of which Table, will much further you in the knowledge of Tuning the *Viol*; for which Tuning I will give two Rules, one by *Tablature* or *Letters*, the other by the *Gam-ut* Rule; the firſt being the eaſieſt way to a Beginner, whoſe Ear at firſt being not well acquainted with the exact Diſtances of Sounds the Strings are Tuned in, may by this way uſe only one Sound, *viz.* an *Uniſon*, which is to make two Strings (one of them being ſtopt,

the

the other not) to agree in the ſame Sound: The Letters are Eight, *A*, *B*, *C*, *D*, *E*, *F*, *G*, *H*; ſeven of theſe are aſſigned to the ſeven *Frets* on the Neck of the *Viol*; *A* is for a String open, *B* is the firſt Fret, *C* the ſecond, *D* the third, *E* the fourth, *F* the fifth, *G* the ſixth, and *H* the ſeventh.

Example.

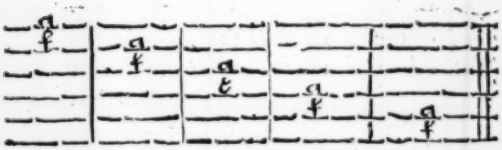


Open. Firſt, Second, Third, Fourth, Fifth, Sixth, 7th Fret.

When you begin to Tune, raiſe your *Treble* or ſmalleſt String as high as conveniently it will bear without breaking; then ſtop only your ſecond or *Small Mean* in *F*, and Tune it 'till it agree in *Uniſon* with your *Treble* open; that done, ſtop your *Third* in *F*, and make it agree with your *Second* open; then ſtop your *Fourth* in *E*, and make it agree with your *Third* open; then ſtop your *Fifth* in *F*, and make it agree with your *Fourth* open; and laſtly, ſtop your *Sixth* in *F*, and make it agree to your *Fifth* open. This being exactly done, you will find your *Viol* in Tune, according to the Rule of the *Gam-ut*.

Example

Example of Tuning by Letters.



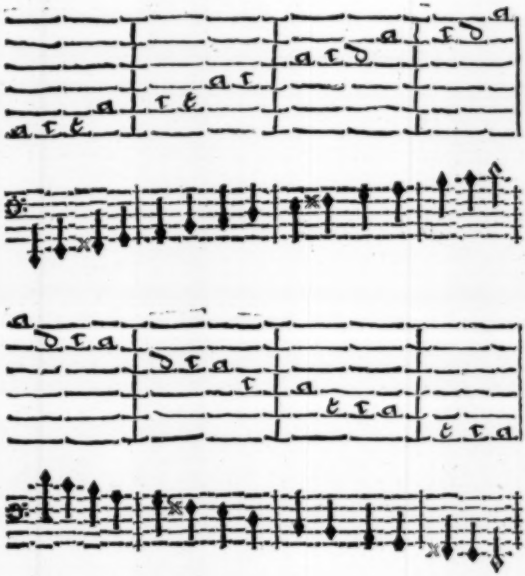
Example of Tuning by Notes.

D la ſol re. A la mi re. E la mi. C fa ut. Gam-ut. DD ſol re.

The other way of Tuning is by the Rule of the *Gam-ut*, by diſtances of Sounds, as in the foregoing Example, thus: The *Treble* being raiſed as high as it will conveniently bear without breaking, is called *D la ſol re*; then Tune your *Second* four Notes lower, and it is *A la mi re*; the *Third* four Notes lower is *E la mi*; the *Fourth* three Notes, or a Flat *Third* lower, is *C fa ut*; the *Fifth* four Notes lower, is *Gam-ut*; and the *Sixth* four Notes lower than the *Fifth*, is double *D ſol re*: This is the moſt uſual way of Tuning it; yet there are ſome Leſſons do require it one Note lower, which is double *C fa ut*, but that is very ſeldom.

Example

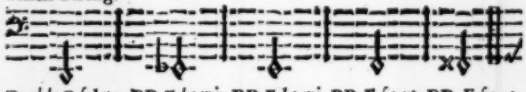
Example of the Notes aſcending and deſcending by Tablature, *and Notes, as they aſcend and deſcend on the ſeveral Frets or Stops.*



The *Viol* being thus Tuned, practice this Example of the Notes aſcending and deſcending, and by it you ſhall know the *Viol* is right Tuned.

An exact TABLE, *directing the Places of all the* Notes, *Flat and Sharp, to every Stop on the* Baſs-Viol, *according to the* Gam-ut; *beginning at the loweſt Note of the* Baſs *on the ſixth String, and aſcending to the higheſt on the* Treble, *or firſt String.*

Sixth String.



Fifth String.

Fourth String.

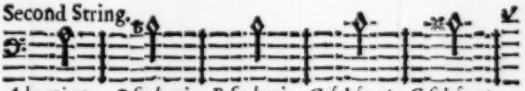
Third

Third String.

E la mi. *F fa ut.* *F fa ut ſharp.* *G ſol re ut.* *G ſol re ut ſharp*

Third String open. *Third ſtring firſt fret.* *Third ſtring ſecond fret.* *Third ſtring third fret.* *Third ſtring fourth fret.*

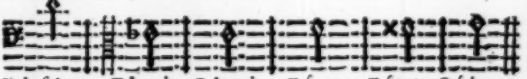
Second String.



A la mi re. *B fa b mi flat.* *B fa b mi proper.* *C ſol fa ut* *C ſol fa ut ſharp.*

Second ſtring open. *Second ſtring firſt fret.* *Second ſtring ſecond fret.* *Second ſtring third fret.* *Second ſtring fourth fret.*

Firſt String.



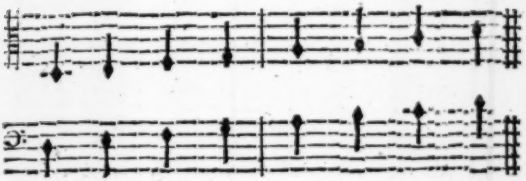
D la ſol re. *E la mi flat.* *E la mi.* *F fa ut.* *F fa ut. ſharp.* *G ſol re ut.*

Firſt ſtring open. *Firſt ſtring firſt fret.* *Firſt ſtring ſecond fret.* *Firſt ſtring third fret.* *Firſt ſtr. 4th fret.* *Firſt ſtr. fifth fret.*

It is uſual in Leſſons for the *Baſs-Viol*, to add a *Sixth* Line above or below if the Note require, or to change the *Cliff* when the Notes aſcend above *D la ſol re*, the Practitioner ought therefore to be perfect in the *C ſol fa ut* Cliff on the *middle Line*, as you ſee in the five laſt Notes of the Table; alſo this Example mentions the agreement of Notes in both Cliffs, *Baſs* and *Tenor*.

Example

Example.



In this Example, the Notes prick'd in the *Tenor Cliff*, are the ſame with thoſe in the *Baſs* or *F fa ut Cliff*, and are ſtopp'd in the ſame places on the *Viol*. This I thought fit to mention, becauſe you will meet with the change of Cliffs in ſome of the following Leſſons. Next

Obſerve, that in the foregoing Table the *Sharp* (♯) before a Note makes it ſtopt a *Fret* lower, and a (♭) *Flat* before a Note a *Fret* higher; for two *Frets* go to one whole or perfect Note, as that Table doth direct: Sometimes you may ſee a *ſharp* before *D ſol re*, then it is ſtopt a *Fret* lower, which is the place of *E la mi flat*; ſo if a *Flat* is ſet before *A la mi re*, it is a *Fret* higher, which is *G ſol re ut ſharp*: The like of other *flat* or *ſharp* Notes.

Alſo if a *B flat* or *B ſharp* be ſet on *Rule* or *Space* at the beginning of any Line with the *Cliff*, that *Flat* or *Sharp* makes all the Notes which are in the ſame Rules or Spaces to be *flat* or *ſharp* through the whole Leſſon.

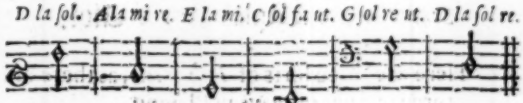
Treble

Treble-Viol.

Theſe Directions for the *Baſs-Viol* do alſo ſerve the *Treble Viol*, which is ſtrung with ſix Strings and tuned in the ſame manner, only eight Notes higher, *G ſol re ut* on the *Treble* is the eighth above *G ſol re ut* on the *Baſs*, being ſtopp'd on the ſame *String* and *Fret* with the *Baſs*; and ſo other Notes accordingly.

Example of Tuning.

D la ſol. A la mi re. E la mi. C ſol fa ut. G ſol re ut. D la ſol re.



1 String. 2 String. 3 String. 4 String. 5 String. 6 String.

Tenor-Viol.

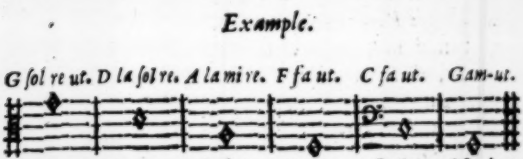
The *Tenor-Viol* is an excellent *Inward Part*, and much uſed in *Conſort*, eſpecially in *Fantaſies* and *Ayres*, of 3, 4, 5, and 6 Parts. The Tuning of it is the ſame with the *Baſs* and *Treble*, for the diſtance of ſound betwixt each String; but being an Inward Part betwixt both, its Tuning is four Notes higher than the *Baſs*, and five Notes lower than the *Treble*; its *Firſt* or *Treble String* is Tuned to *G ſol re ut* on the third String of the *Treble-Viol*; its *ſecond* four Notes lower, which is *D la ſol re*; the *third* four Notes lower, is *A la mi re*; the *fourth* three Notes (or a flat *Third*) lower, is *F fa ut*; the

fifth

fifth four Notes lower than it, is *C fa ut*; and the *ſixth* four Notes lower than the *fifth*, is *Gam-ut*; which is anſwerable to the *Gam-ut* on the *Baſs-Viol*.

Example.

G ſol re ut. D la ſol re. A la mi re. F fa ut. C fa ut. Gam-ut.



1 String. 2 String. 3 String. 4 String. 5 String. 6 String.

Some General Rules *for the* Viol.

THere are three ſorts of *Baſs-Viols*, as there are three manner of ways in Playing.

1. A *Baſs-Viol* for *Conſort* muſt be one of the largeſt ſize, and the Strings proportionable.

2. A *Baſs-Viol* for *Diviſions* muſt be of a leſs ſize, and the Strings according.

3. A *Baſs-Viol* to play *Lyra-way*, that is, by *Tablature*, muſt be ſomewhat leſs than the two former, and ſtrung proportionably.

4. In the choice of your *Viol-Bow*, let it be proportioned to the *Viol* you uſe, and let the Hair be laid ſtiff, and the *Bow* not too heavy, nor too long.

5. In holding your *Viol*, obſerve this Rule: Place it gently between your Knees, reſting the lower end thereof upon the Calves of your Legs, and let your Feet reſt flat on the Ground, your Toes turned a little outward, and let the top of your *Viol* lean towards your left ſhoulder.

6. In

6. In holding of your Bow, obſerve this Rule: Hold the Bow betwixt the ends of your Thumb and fore Finger, an Inch below the Nut, the Thumb and fore Finger reſting on the Wood, the ends of your ſecond and third Fingers ſtay'd upon the Hair, by which you may poiſe and keep up your Bow. Your Bow being thus fix'd, you muſt draw it over one String, and then another, in a Right-Angle, about two or three inches above the Bridge, making each ſeveral String yield a clear ſound without touching the other.

7. In the poſture of your left hand obſerve this Rule: Place your Thumb on the back of the Neck, and oppoſite to your fore Finger, ſo that when your Fingers are to reſt on the ſeveral Stops or Frets, your hand may have liberty to move up and down, as occaſion ſhall require; and in the ſtopping obſerve, that when you ſet any Finger down, let it not be juſt upon the Fret, but cloſe to it, bearing it hard down to the end of your Finger, and let it reſt there, until occaſion require the moving it; and be ſure not to lift your Fingers too high, but keep them in an even diſtance to the Frets, that ſo they may paſs more readily from Fret to Fret.

8. In the Rule of true Fingering, where you skip a Fret, there leave a Finger; and when you have any Notes which are high Notes, that go lower than the Frets, there thoſe higheſt Notes are always ſtopt either with the third or fourth Finger (by ſhifting the Fingers lower); if with the third, then the firſt and ſecond Fingers are ready to ſtop the two next Notes either aſcending or deſcending from it: But if the higheſt Note be ſtopt with

the fourth Finger, then the Note under it is ſtopp'd either with the third or ſecond Finger, according as it is either Flat or Sharp; if Sharp, the third; if Flat, the ſecond. But whether the higheſt Note be ſtopt with the third or fourth Finger, the third below it muſt be ſtopt with the firſt Finger, which is ever as a guide to the two Notes above it. Laſtly, when two Notes which follow one another are ſtopt with the ſame Finger removed, it is to prepare the other Fingers to the forementioned poſture, or to remove them to ſome other place. This order of Fingering directs the whole Finger-board (in ſtopping three Notes which follow upon any one ſtring) with this *proviſo*, where ſtops are wide, the fourth or little Finger is of more uſe, when lower down, where the ſtops fall more cloſe.

9. In the moving your Bow, obſerve this Rule: When you ſee an even number *Quavers* or *Semiquavers*, as 2, 4, 6, or 8, tyed together, you muſt begin with your Bow forward, though the Bow be drawn forward the Note before; but if the number be odd, as 3, 5, or 7, (which is by reaſon of a Prick Note, or an odd *Quaver* Reſt) then the firſt Note muſt be play'd with the *Bow* drawn backward.

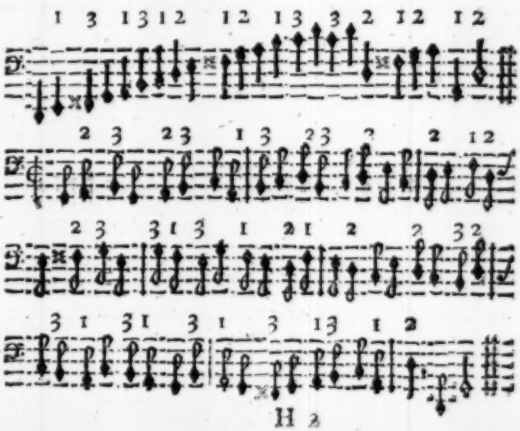
Laſtly, in the Practice of any Leſſon, play it ſlow at firſt, and by often Practice it will bring your hand to a more ſwift motion.

And now your *Viol* being Tuned according to the foregoing Directions, I have here following ſet down a few Leſſons for to begin with, and over the Notes I have ſet Figures, to direct with what

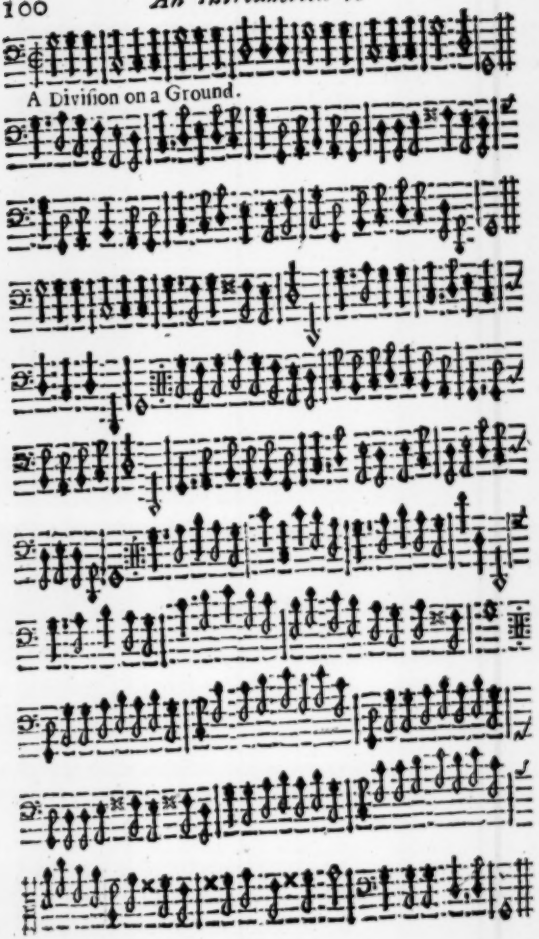
what Fingers to ſtop them; 1, 2, 3, 4, is ſet for firſt, ſecond, third, and fourth Fingers; thoſe which have no Figures over, are the String open.

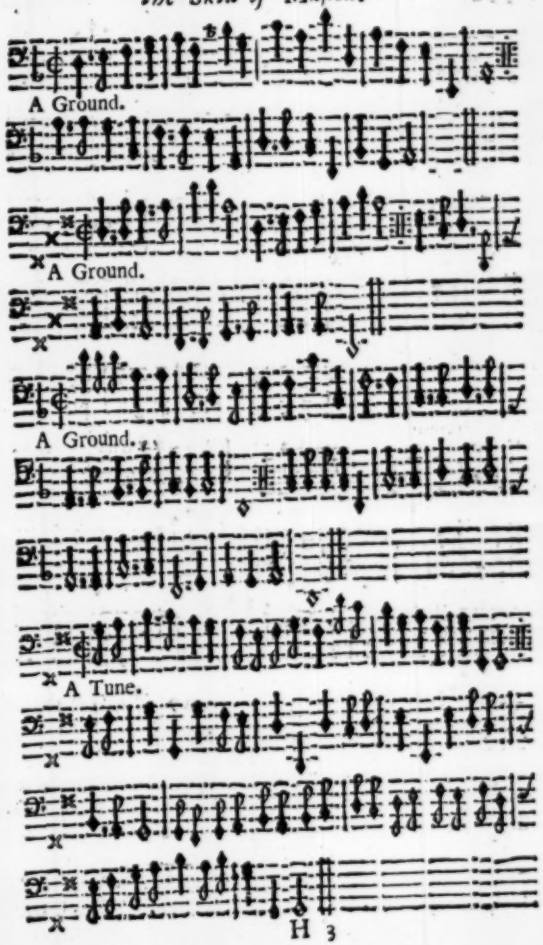
For the uſual *Graces*, the *Shake* is the principal; of which there are two, the *Cloſe ſhake* and the *Open ſhake*; the *Cloſe ſhake* is when you ſtop with your firſt Finger on the firſt Fret, and *ſhake* with your ſecond Finger as cloſe to it as you can; the *Open ſhake* is when you ſtop with your firſt Finger on the firſt Fret, and *ſhake* with your third Finger on the third Fret; this obſerve in all Stops whatſoever. For other *Graces*, as *Double Reliſhes*, *Backfalls*, *&c.* I refer you to the Table of the ſeveral *Graces* in my Directions for the *Treble-Violin*, which are proper alſo to the *Baſs-Viol*.

Short Leſſons for the **Baſs-Viol.**

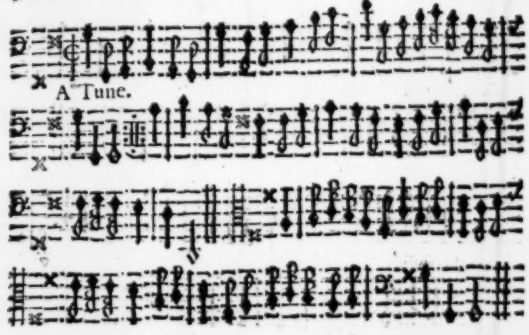


A Diviſion on a Ground.

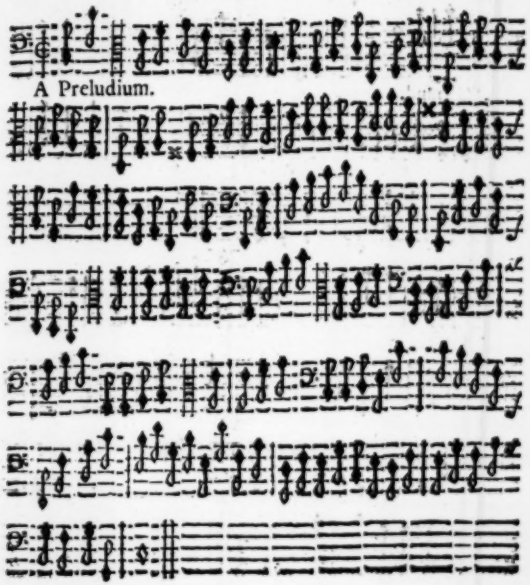



A Ground.
A Ground.
A Ground.
A Tune.

A Tune.

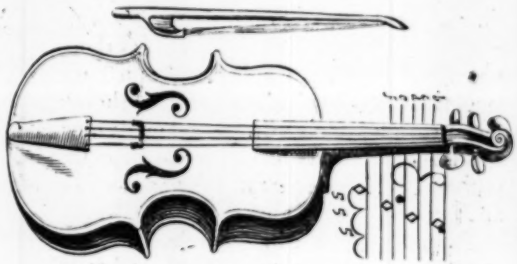


A Preludium.



A BRIEF INTRODUCTION

To the Playing on the *TREBLE-VIOLIN.*



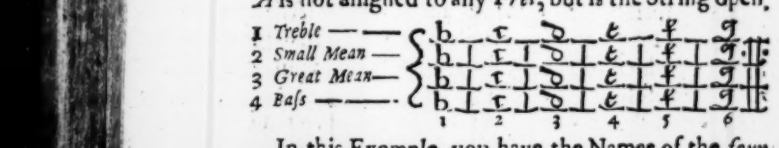
THE *Treble--Violin* is a cheerful and ſpritely Inſtrument, and much practiſed of late, ſome by *Book*, and ſome *without*; which of theſe two is the beſt way, may eaſily be reſolved; to learn to play by *Rote* or *Ear* without *Book*, is the way never to play more than what may be gained by hearing another play, which

may ſoon be forgot; but on the contrary, he which learns and practiſes by Book, according to the *Gam-ut* (which is the true Rule for *Muſick*), fails not, after he comes to be perfect in thoſe Rules, which guide him to play more than ever he was taught or heard, and alſo to play his Part in Conſort; which the other can never be capable of.

Directions *for Tuning the* Violin.

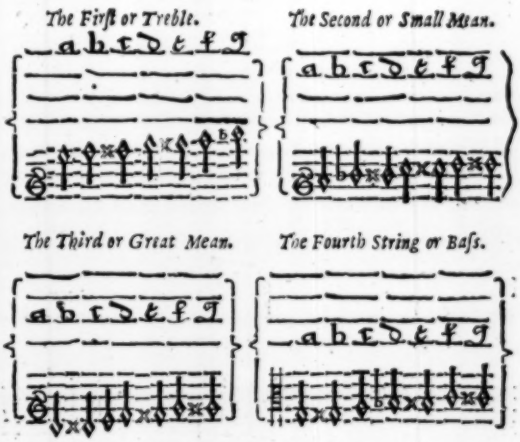
THe *Violin* is uſually *ſtrung* with *four Strings*, and tuned by *fifths*; for the more plain and eaſie underſtanding thereof, and ſtopping all *Notes* in their right *places* and *tune*, it will be neceſſary, that on the *neck* or *finger-board* of your *Violin* there be placed ſix *frets*, as is on a *Viol*: This though it be not uſual, yet it is the beſt and eaſieſt way for a Beginner who has a bad Ear; for by thoſe Frets he has a certain Rule to direct and guide him to ſtop all his *Notes* in exact *tune*, whereas thoſe that learn without, ſeldom have at firſt ſo good an Ear to ſtop all *Notes* in perfect Tune.

Therefore for the better underſtanding thereof, in this following Example is aſſigned to thoſe ſix *frets* on the *finger-board*, ſix Letters of the Alphabet in their order; the firſt *fret* is *B*, the ſecond *C*, the third *D*, the fourth *E*, the fifth *F*, and the ſixth *G*; *A* is not aſſigned to any *Fret*, but is the String open.



In this Example, you have the Names of the *four Strings*, with the Letters aſſigned to each *Fret*.

The Scale *of* MUSICK *on the Four Strings of the* Treble-Violin, *expreſſed by* Letters *and* Notes.

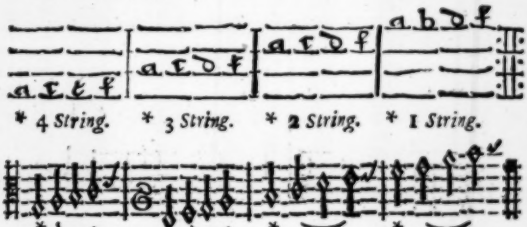


This Example doth direct the Places of all the *Notes*, *Flat* and *Sharp*; each *Note* being placed under the Letter, according to their ſeveral *ſtops* upon each *String* diſtinctly, beginning at the loweſt Note on the *Baſs* or *fourth String*, and aſcending up to the higheſt on the *Treble*, according to the *Scale* of the *Gam-ut*; in which you may alſo obſerve, that the *Leſſons* for the *Violin* by *Letters* are prick'd on four Lines, according to the four ſeveral *Strings*; but Leſſons by *Notes* are prick'd upon five Lines, as appears in that Example.

For

For the *Tuning* of the *Violin*, is uſually by *Fifths*, which is five Notes diſtance betwixt each *ſtring*; which according to the *Scale* or *Gam-ut*, the *Baſs* or *fourth String* is called *G ſol re ut*; the *third*, or *great Mean*, *D la ſol re*; the *ſecond*, or *ſmall Mean*, *A la mi re*; the *firſt*, or *Treble*, *E la*; as in the following Example, the firſt *Note* of each *ſtring* is upon a, and is known by this Signature * under each of thoſe Notes.

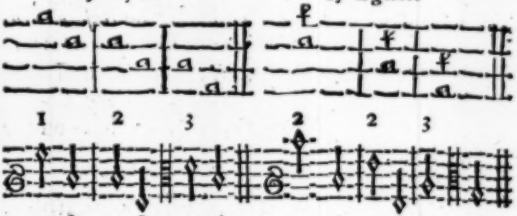
Example of the Tuning, *as the five Notes aſcend on each of the four Strings, beginning on the* Baſs *or fourth String.*



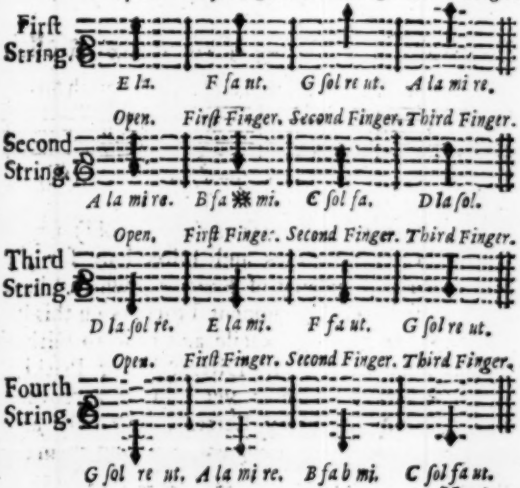
Alſo for a Beginner to Tune by *Eighths*, will be eaſier than by *Fifths*, if his *Violin* be *fretted*; to begin which, he muſt wind up his *firſt* or *Treble String* as high as it will bear, and *ſtop* it in *F*, then Tune his *ſecond* an *Eighth* below it; then *ſtop* the *ſecond* in *F*, and Tune the *third* an *Eighth* under it; then *ſtop* the *third* in *F*, and Tune the *fourth* an *Eighth* below that; and ſo your Strings will be in perfect Tune.

Example

Example of Tuning by Fifths *and* Eighths.



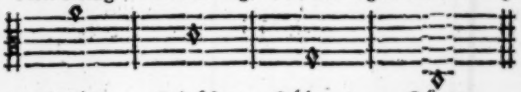
Another *Scale* for the *Violin*, directing the places of the Notes on each String, and the Stops by each Finger.



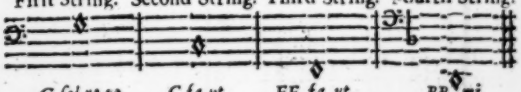
Having

Having thus given you the Tuning of the *Treble-Violin*; it will be very neceſſary here to ſet down the Tuning of the *Tenor-Violin*, and the *Baſs-Violin*, being both uſed in Conſort: The *Tenor* or *Mean* is a larger Violin than the *Treble*, and is Tuned five Notes lower than the *Treble*, and the Cliff is put ſometimes on the middle, and ſometimes on the ſecond Line.

Example. *The Tuning of the* Tenor-Violin.



Example. *The Tuning of the* Baſs-Violin.



Thus (after the plaineſt method I could) I have ſet down ſeveral Rules and Directions for the *Treble-Violin*, by way of *Fretting*, which I have known uſed by ſome eminent Teachers on this Inſtrument, as the moſt facile and eaſie to initiate their Scholars: And alſo Directions for Pricking down *Leſſons* in Letters; yet I do not approve of this way of Playing by Letters, ſave only as a Guide to young Practitioners, to bring them the more readily to know all the Stops and Places of the

the Notes, both Flat and Sharp, and being perfect therein, to lay the uſe of Letters aſide, and keep to their Practice by Notes and Rules of the *Gam-ut* only. For this reaſon I have added ſome few Leſſons both ways, that after you can play them by Letters, you may play the ſame again by Notes. Thoſe who deſire to be furniſhed with more Leſſons for this Inſtrument, I refer to a Book lately publiſhed, Entituled, *Apollo's Banquet*, containing above Two hundred New Tunes for the *Treble-Violin*, with the moſt uſual *French Dances* added to them, which are uſed at Court and in Dancing-Schools.

Some General Rules *for the* Treble-Violin.

FIrſt, The *Violin* is uſually play'd above-hand, the Neck thereof being held by the left hand; the lower part thereof is reſted on the left Breaſt, a little below the Shoulder: The *Bow* is held in the right Hand, between the ends of the Thumb and three Fingers, the Thumb being ſtay'd upon the Hair at the Nut, and the three Fingers reſting upon the Wood. Your *Bow* being thus fix'd, you are firſt to draw an even ſtroke over each String ſeverally, making each String yield a clear and diſtinct ſound.

Secondly, For the poſture of your left Hand, place your Thumb on the back of the Neck, oppoſite to your fore Finger, ſo will your Fingers have the more liberty to move up and down on the ſeveral Stops.

Thirdly,

Thirdly, For true fingering, obſerve theſe directions, which will appear more eaſie to your underſtanding, if in your firſt practice you have your *Violin* Fretted, as is before mentioned, that where you skip a *fret* or *ſtop*, there to leave a Finger; for every *ſtop* is but half a Tone or Note; for from ♭ to ♮ is but half a Note, but from ♭ to ♮ is a whole Note; therefore the leaving of a Finger is neceſſary to be in readineſs when half Notes happen, which is by *Flats* and *Sharps*.

Fourthly, When you have any high Notes which reach lower than your uſual Frets or Stops, there you are to ſhift your fingers; if there be but two Notes, then the firſt is ſtopt with the ſecond finger, and the reſt by the next fingers.

Fifthly, In the moving your Bow up and down, obſerve this Rule: When you ſee an even number of *Quavers* and *Semiquavers*, as 2, 4, 6, or 8, tyed together, your Bow muſt move up, though it was up at the Note immediately before; but if you have an odd number, as 3, 5, or 7, (which happens very often, by reaſon of a prickt Note, or an odd *Quaver Reſt*) there your Bow muſt be drawn downwards at the firſt Note.

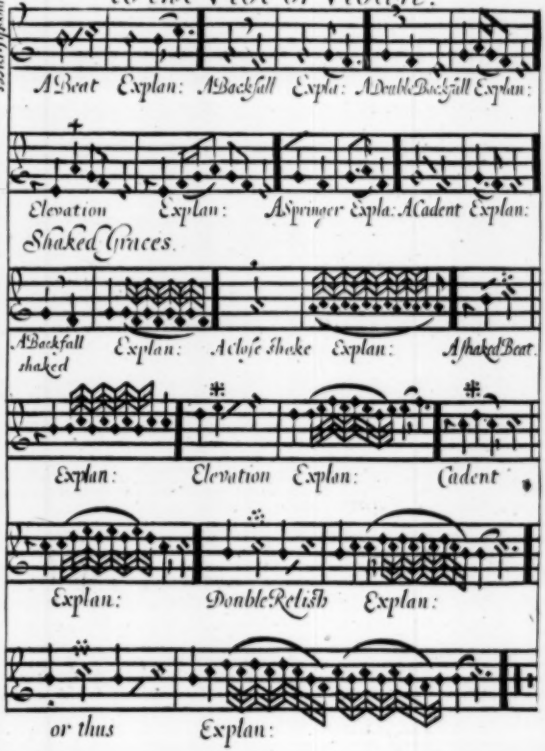
Laſtly, In your Practice of any Leſſon, play it ſlow at firſt, and by often practice it will bring your hand to a more ſwift motion.

As for the ſeveral *Graces* and *Flouriſhes* that are uſed, as *Shakes*, *Backfalls*, and *double Reliſhes*, this following Table will be ſome help to your practice; for there is firſt the Note plain, and after the *Grace* expreſſed by Notes at length.

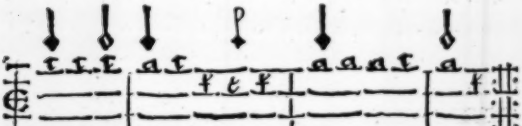
A

A Table of Graces proper to the Viol or Violin.

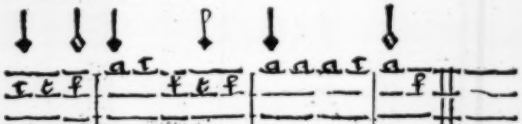
Smoothgraces.



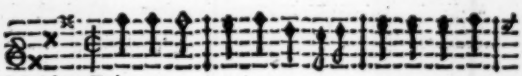
Short TUNES for the Treble-Violin, by Letters and Notes.



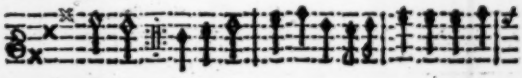
Maiden Fair.

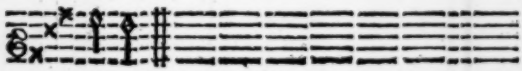


Note, *That in theſe Leſſons by Letters, the Time is not put over every Letter, but if a Crotchet be over any Letter, the following Letters are to be Crotchets alſo, 'till you ſee the Note changed; and the like is to be obſerved in other Notes.*



Maiden Fair.





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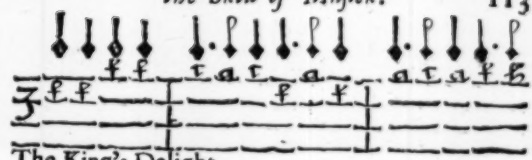
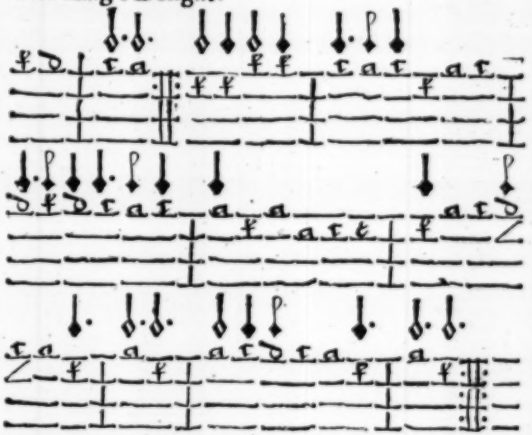
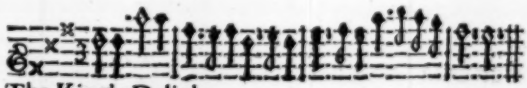
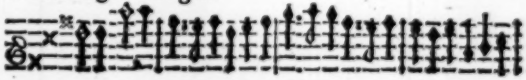


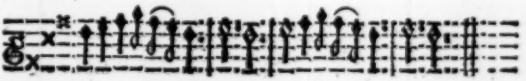
The King's Delight.

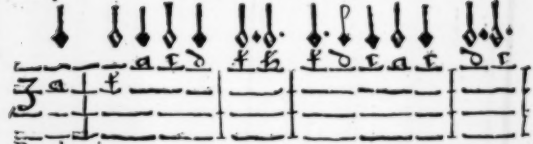




The King's Delight.







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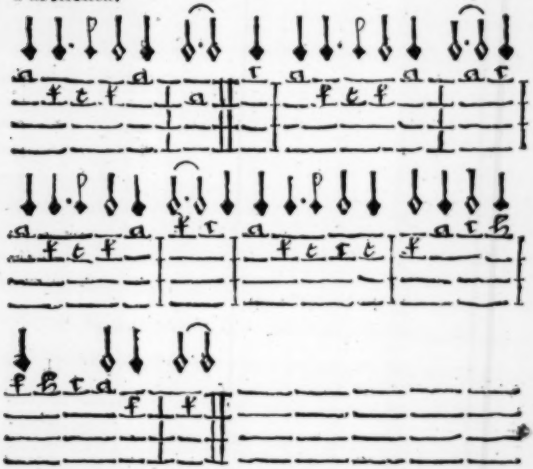
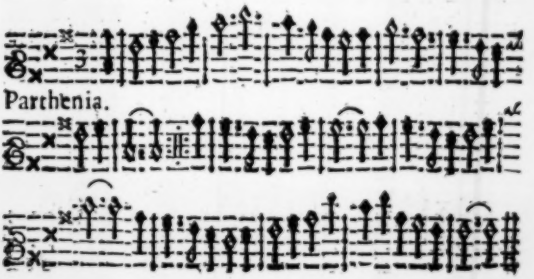
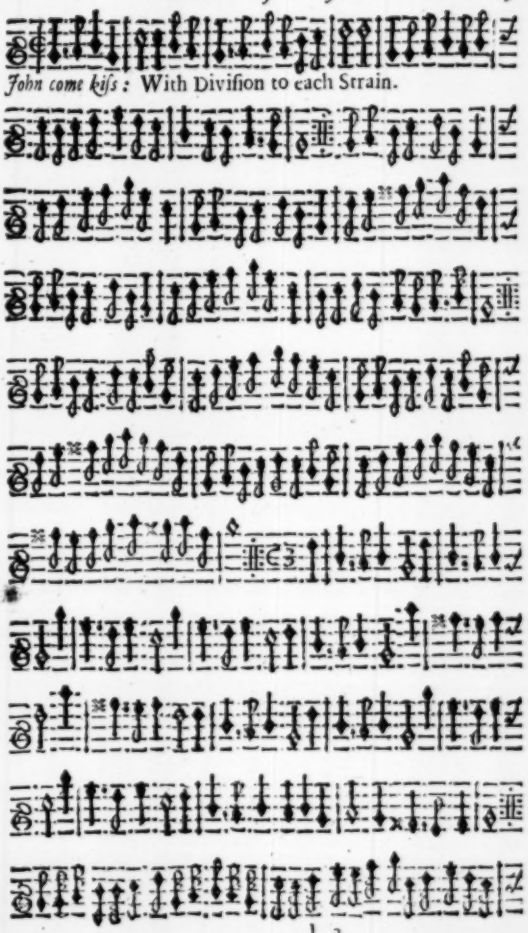
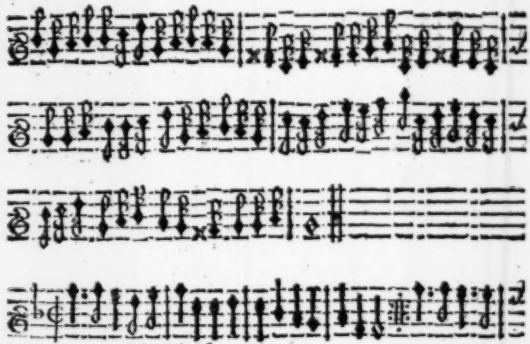




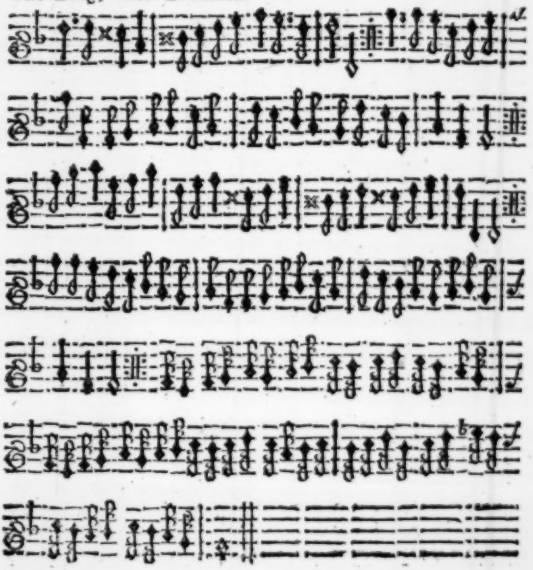
Parthenia.



John come kiſs: With Diviſion to each Strain.



The *Lark*, with Diviſion.



A BRIEF

INTRODUCTION

TO THE

ART of DESCANT,

OR,

Compoſing *Muſick* in Parts:

Setting forth the

Exact *Rules* and *Principles*, to be obſerv'd by all *Practitioners* that deſire to Learn to Compoſe *Muſick*, either *Vocal* or *Inſtrumental*, in Two, Three, or more Parts.

LONDON, Printed for *Henry Playford*, 1687

Of Cords *and* Diſcords.

THere are Nine Concords of *Muſick*, as ſolloweth:

A *Uniſon*, *Third*, *Fifth*, *Sixth*, *Eighth*, *Tenth*, *Twelfth*, *Thirteenth*, and *Fourteenth*; whereof five are called *perfect*, and four *imperfect*.

The five perfect, are *Uniſon*, *Fifth*, *Eighth*, *Twelfth*, and *Fifteenth*. Of theſe you may not take two of one ſort together, neither riſing nor falling, as two *Fifths*, or two *Eighths*.

Of the other four, called *imperfect*, you may take two or three together of one ſort, riſing or falling, which are a *Third*, *Sixth*, *Tenth*, and *Thirteenth*.

Theſe Nine Concords are comprehended in four, *viz.*

Uniſon, *Eighth*, *Fifteenth*, } are accounted as one, for every *Eighth* is the ſame.

Third, *Tenth*, } likewiſe.

Fifth, *Twelfth*, } likewiſe.

Sixth, *Thirteenth*, } in like ſort.

} So that in effect there are but four Concords.

The Diſcords are, a *Second*, *Fourth*, and *Seventh*, with their *Eighths*; which being ſometime mix'd with Concords, make the beſt Muſick, being orderly taken.

A

79...47

A BRIEF INTRODUCTION TO THE *ART of DESCANT*, OR, Compoſing *Muſick* in Parts.

MUSICK is an Art of expreſſing perfect Harmony, either by Voice or Inſtrument; which Harmony ariſeth from well-taken *Concords* and *Diſcords*.

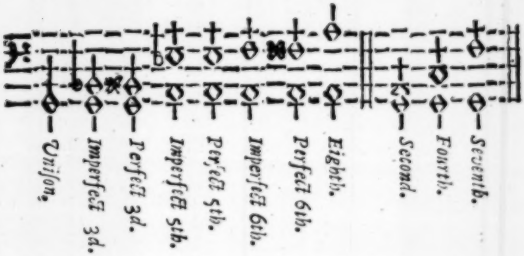
In the Scale there are Seven Notes, *G*, *A*, *B*, *C*, *D*, *E*, *F*; for their Eighths are the ſame in nature of Sound.

Of theſe Seven, ſome are called *Concords*, and others *Diſcords*. The *Concords* are Four in Number, *viz.* a Uniſon, a Third, a Fifth, and a Sixth.

The *Diſcords* are Three in Number, *viz.* a Second, a Fourth, and a Seventh.

The Third, Fifth, and Sixth, are either Perfect, or Imperfect. The Imperfect is leſs than the Perfect by half a Note: As,

A Third *Minor* includes four half Notes.
A Third *Major* includes five half Notes.
A Sixth *Minor* includes nine half Notes.
A Sixth *Major* includes ten half Notes.

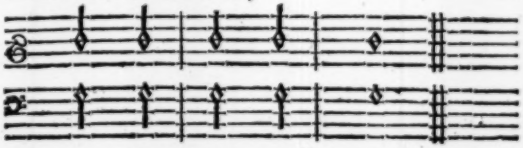


Example, Of the Perfect and Imperfect Cords, and their Octaves.

Unperfect Cords, and their Octaves.	A 3*d.*	—10—	17
	A 6*th.*	—13—	20
Perfect Cords, and their Octaves.	A 5*th.*	—12—	19
	A 8*th.*	—15—	22
Diſcords, and their Octaves.	A 2*d.*	— 9—	16
	A 4*th.*	—11—	18
	A 7*th.*	—14—	21
	A 9*th.*	—16—	23

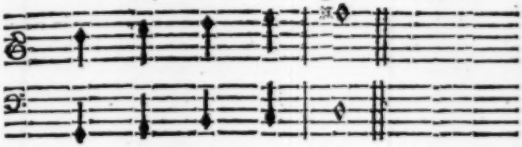
In

In Compoſing of Two or more Parts, the Parts do either ſtand ſtill: As,



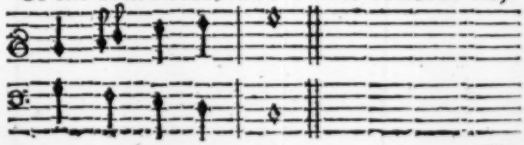
Or the one doth ſtand ſtill, and the other move: As,

Or they both aſcend together: As,



Or both deſcend together: As,

Or one doth aſcend, and the other deſcend: As,



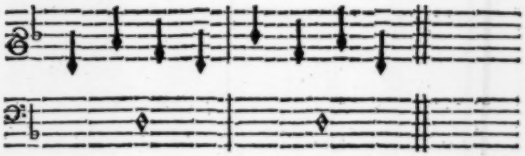
The RULES *following will direct how the* Concords *are to be taken, or applied, every one of theſe ways.*

RULE I.

You may have as many Thirds, Fifths, Sixths, or Eighths, as you pleaſe ſtanding.

RULE II.

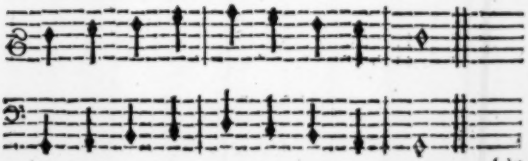
When one Part ſtandeth ſtill, and the other moves, the moving Part may move to any Concords: As,



RULE III.

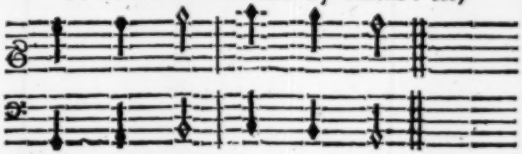
When two or more Parts aſcend or deſcend together, they aſcend or deſcend either gradually, or by Intervals.

If they aſcend or deſcend gradually, they do move by Thirds; you may have as many Thirds as you pleaſe: As,

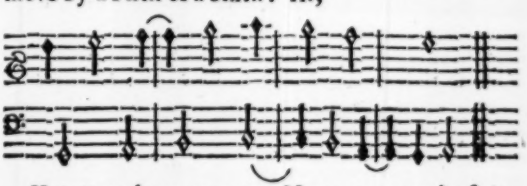


Or

Or aſcend or deſcend by Sixths: As,



Take no more than two or three Sixths; or they move by a Fifth or a Sixth: As,



You may have as many Notes as you pleaſe.

If two Parts aſcend by Intervals, then you may move from

A { 1 3 5 6 } to a { 3 or 6 / 3 or 6 / 3 or 6 / 3 or 6 }

RULE IV.

If two Parts do deſcend together gradually, then as in the Third Rule: If by Intervals, you muſt move from

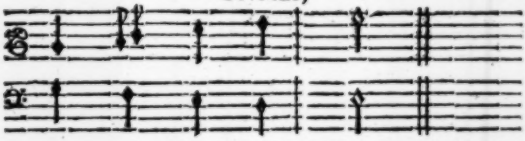
A { 1 3 5 6 } to a { 3 or 6 / 3 or 5 or 6 / 3 or 6 / 3 or 6 }

RULE

RULE V.

If two Parts do move diverſly, as one riſing and the other deſcending: Then thus,

Or thus,



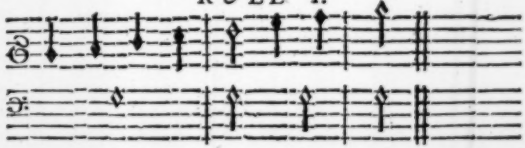
Or upon the Third; your *Baſs* muſt begin in the ſame Key, and end in the ſame Key.

A Uniſon is good ſo it be in a *Minim* or *Crotchet*, but it is better if the one hold and the other be going: Two Eighths or two Fifths aſcending or deſcending together, is not lawful, unleſs one be the *Major*, the other the *Minor* Fifth.

Of taking Diſcords.

Diſcords are either taken by way of Paſs, or Binding.

RULE I.

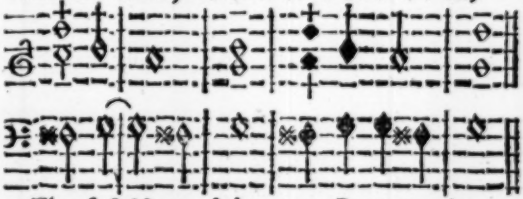


So thus you ſee, a *Diſcord* is placed between two *Concords*.

RULE

RULE II.

A *Diſcord* is bound three ſeveral ways; firſt, between the Third, and ſome other *Concord:* As,



The firſt Note of the upper Parts may be any *Cord* to the *Baſs*, the ſecond Note of the upper Part muſt be a *third* to the *Baſs*, the third Note muſt be a *ſecond* to the *Baſs*, the laſt part of a third Note muſt be a *third* to the *Baſs*, and the cloſing or fourth Note muſt be a *third* or *eighth* to the *Baſs*, as in the Examp.

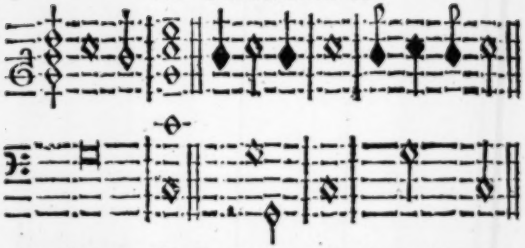
The firſt Note of the *Baſs* muſt be any *Concord* to the upper Part, the firſt Part of the ſecond Note of the *Baſs* muſt be a Third to the ſecond Note of the *Treble* or upper Part.

The laſt Part of the ſecond Note of the *Baſs* muſt be a Second to the upper Part, the third Note of the *Baſs* muſt be a Third to the ſecond Part of the third Note of the *Treble*, and Cloſe as in the aforeſaid Example.

This Binding is ſeldom taken in a Cloſe in more Parts than Two; but in the middle of a Leſſon it is to be taken as often as you ſhall ſee occaſion. This Binding is ſeldom or never taken in other Notes than in this Example.

RULE III.

The third way of taking a *Diſcord* by way of Binding, is when the Fourth is taken between Thirds: As in the following Example.

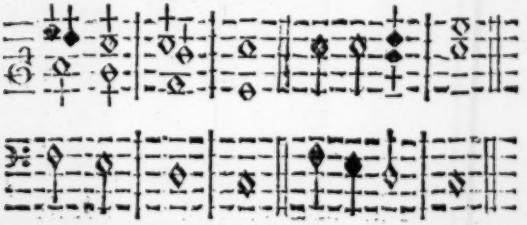


So that you ſee the *Diſcords* are thus taken, *viz.* the firſt Note of the upper Part may be any Note to the *Baſs*, the ſecond Note of the upper Part muſt be a Fourth to the *Baſs*, the eighth Note of the upper Part muſt be a Third to the *Baſs*, and the Cloſe muſt be an Eighth or a Third, as in the Example.

This Cloſe may be uſed in any part of a Leſſon of two or more Parts, either beginning, middle, or ending; but ſeldom it is to be omitted in the ending of a Leſſon. This Cloſe is ſeldom or never taken in longer or ſhorter Notes than in the Example.

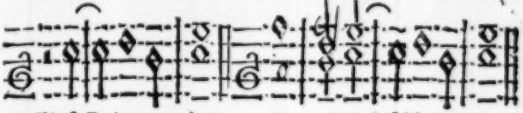
RULE IV.

The fourth way of taking of a *Diſcord* by way of Binding, is when the Seventh is taken between the Sixth and Eighth: As,

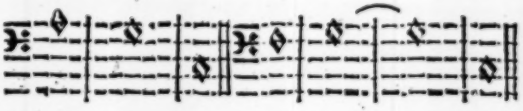


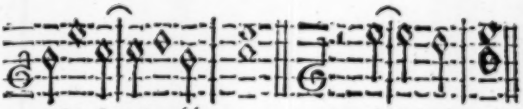
Example

Example of Cadences and Bindings in 3 Parts.

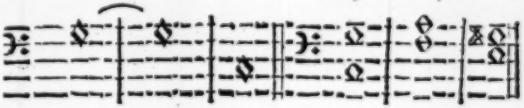


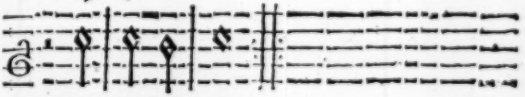
Firſt Rule 4 *and* 3. *Second Rule* $\frac{7}{5}\frac{6}{3}$.



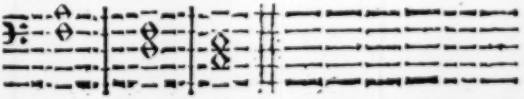


Third Rule $\frac{6}{3}\frac{4}{5}$. *Fourth Rule the* 3*d.*
Major *with* 7 *and* 6.



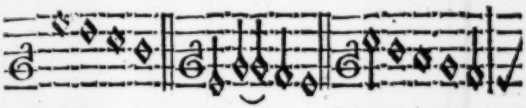


Fifth Rule of the 3*d.*
Minor *with* 7 *and* 6.

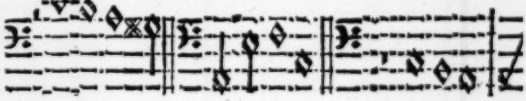


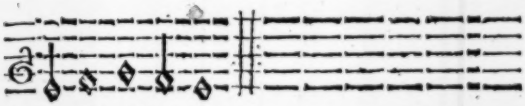
Another

Another of taking Diſcords in Binding Notes.

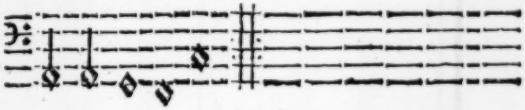


6. *Rule* 23 23 23. 7*th Rule* 21. 8*th Rule* 76 76 76.





78 78.

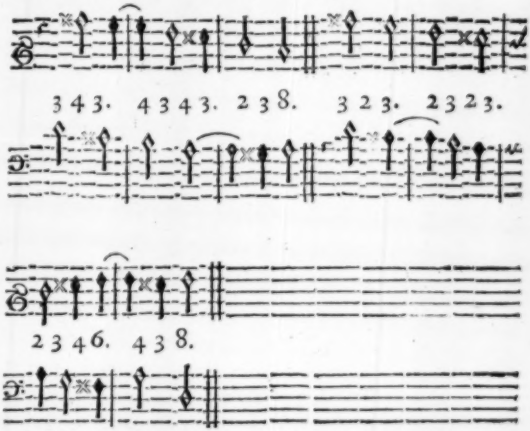


The Rule of Syncopation or Binding Notes, in Two Parts.

876. 6543. 4676.

Example

Example of *Diſcords* upon Binding Notes.



The firſt Note of the upper Part may be any to the *Baſs*, the firſt part of the ſecond Note of *Cord* the upper part muſt be a Sixth to the *Baſs*, the laſt part of the ſecond Note of the upper part muſt be a Seventh to the *Baſs*, the fourth Note of the upper part muſt be a Sixth to the *Baſs*, and the Cloſe muſt be an Eighth or a Third to the *Baſs*.

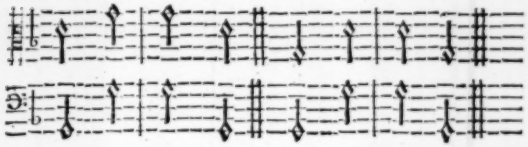
The *Baſs* muſt deſcend four Notes, the two firſt Notes muſt be but half the quantity of the third Note, and the laſt Note as long or as ſhort as you pleaſe.

This Cloſe is uſed in the middle ſtrain of Three or more Parts, and for the final Cloſe many times of two Parts.

Laſtly, The Note before the Cloſe muſt be a Fifth, if you fall to the Cloſe; or a Fourth, if you riſe to the Cloſe. Your upper Part muſt begin in the Uniſon, Third, or Fifth, but not in a Sixth.

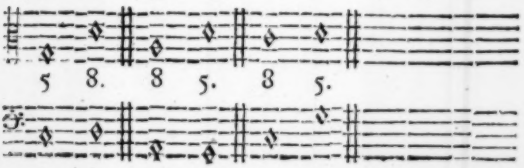
Rules of Riſing and Falling one with another.

It is not good to Riſe or Fall with the *Baſs* from a Twelfth or Fifth unto an Eighth, or from an Eighth unto a Twelfth or Fifth. *Example.*



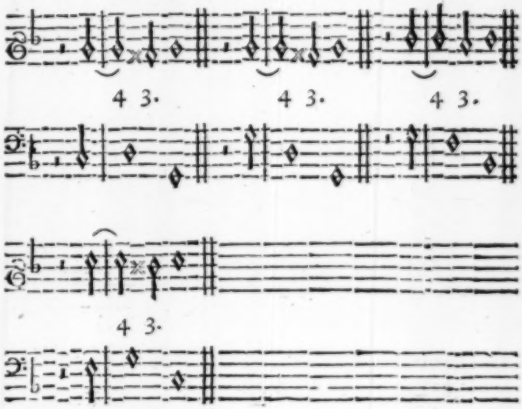
It is not good to Riſe with the *Baſs* from a Sixth unto an Eighth, neither is it good to Fall with the *Baſs* from an Eighth unto a Sixth. *Example.*

It is not good to Riſe from a Fifth to an Eighth, nor from an Eighth to a Fifth. *Example.*



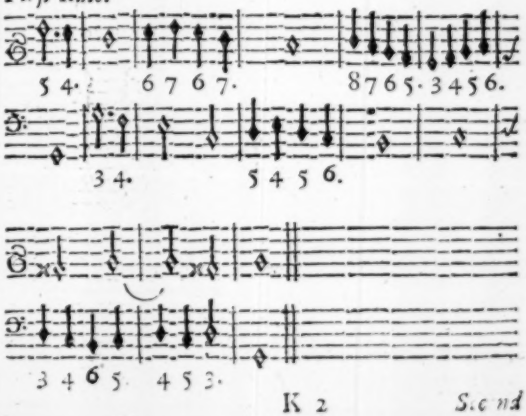
Uſual

Uſual Cadences or Cloſes of two Parts.

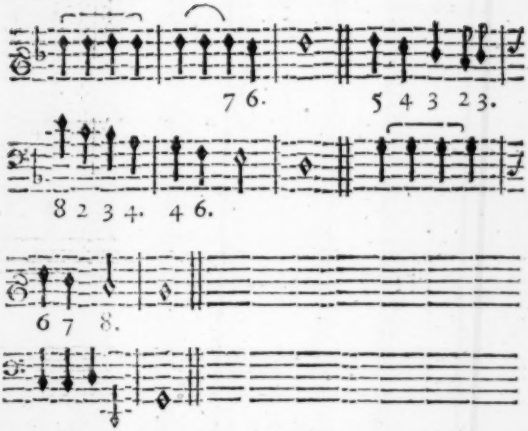


The uſe of Diſcords on holding Notes.

Firſt Rule.

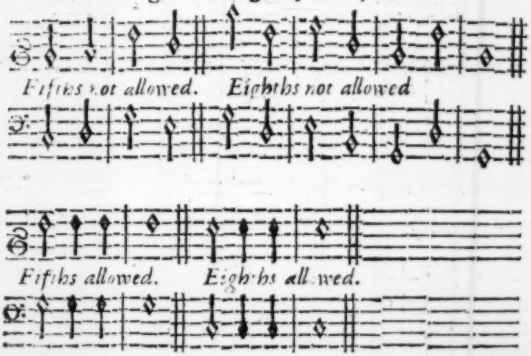


Second Rule.



Of the Paſſage of the Concords.

Two Fifths or two Eights are not allowed together, either riſing or falling, eſpecially in two Parts.



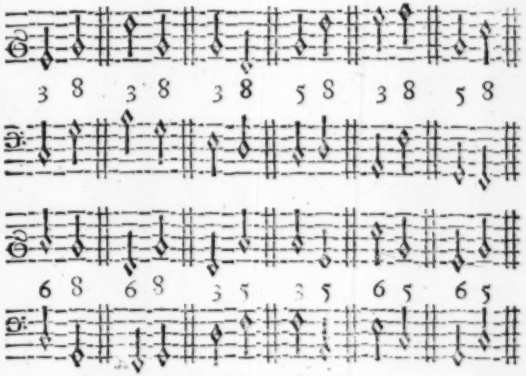
The

The paſſing from a *Fifth* to an *Eighth*, or from an *Eighth* to a *Fifth*, may be allowable, ſo the upper part remove but one degree of a perfect Cord.

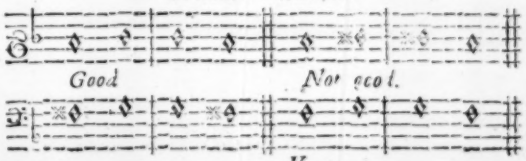
As for *Thirds* and *Sixths*, which are imperfect Concords, *Two*, *Three*, or more of them aſcending or deſcending together, are allowable.

It is good and uſual to change from any one to any other different Concord, when any one of the Parts keeps its place: But two perfect Cords aſcending or deſcending is not allowed (unleſs it be in Compoſition of *Three*, *Four*, or *Five* Parts)

Example of Cords not allowed in few Parts.



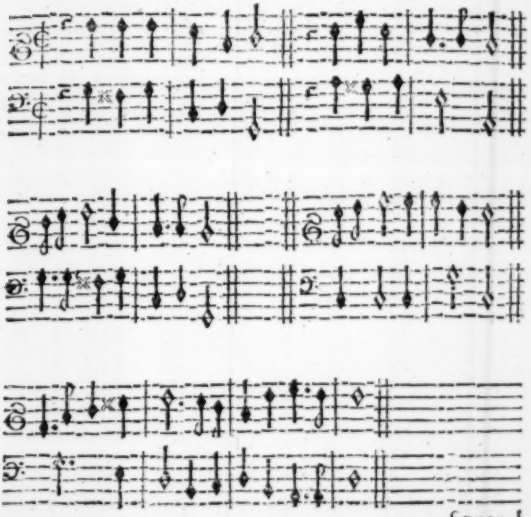
Another Example.



In this Example, *F fa ut* Sharp in the *Baſs*, againſt *B fa b mi* Flat in the *Treble*, is the ſound of the leſſer Fourth, and is good. But the next where *F* is Flat in the *Baſs*, againſt *B ſharp* in the *Treble*, which is the greater Fourth, is very Inharmonical, therefore to be avoided.

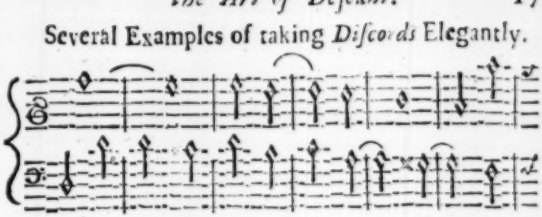
Note, That in few Parts imperfect Concords are more pleaſant and leſs cloying the Ear than many perfect Cords, eſpecially in Two Parts, where *Eights* and *Fifts* are to be leaſt uſed, unleſs at the beginning or ending of a Song, and where Parts move contrary, the one aſcending, the other deſcending.

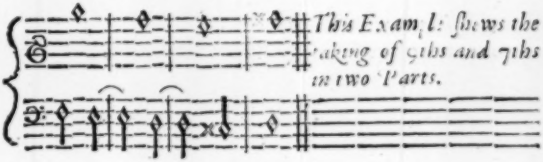
Example of Two Parts, with the proper Cloſes.



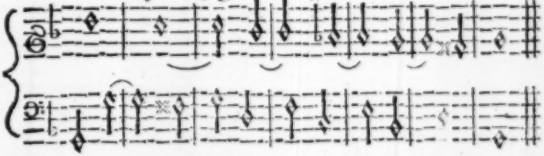
Several

Several Examples of taking *Diſcords* Elegantly.

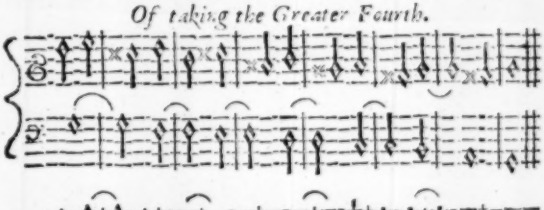




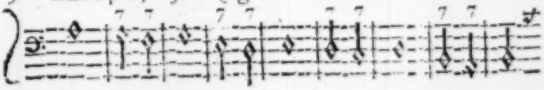
Of taking the Leſſer Fourth.

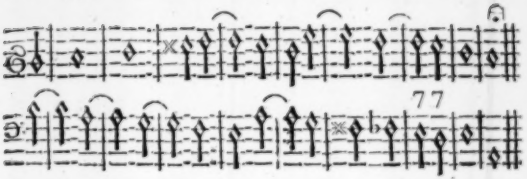


Of taking the Greater Fourth.

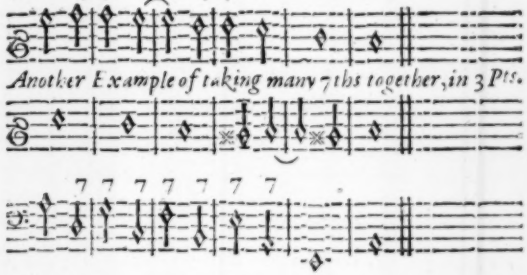


Example, *Of taking two Sevenths in two Parts.*





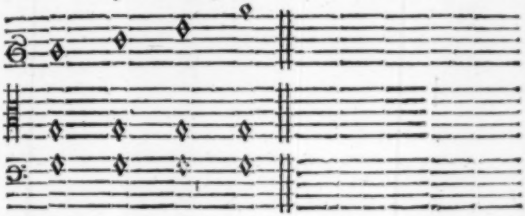
In this Example you may obſerve the exact Method of taking two *Sevenths* together in whatſoever Key you ſhall Compoſe in, with this allowance, that two *Major Sevenths* together is not good; but two *Minor Sevenths* together is allowable: Alſo if you take two *Sevenths*, ſo the one be *minor*, and the other *Major*, it is allowed, but be ſure the *Minor* be ſet before the *Major*, as you ſee in the Example.



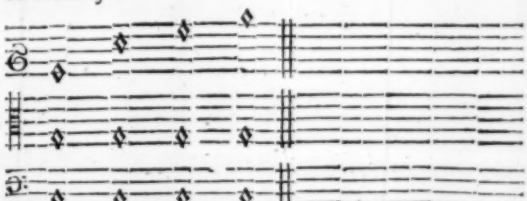
I have often obſerved in ſeveral late *Italian* Authors, where Figures are placed over the *Thorough-Baſs*, that 6 or 7 *Sevenths* have followed each other, which has been much wondred at by ſome Young Compoſers, and for their ſatisfaction I have inſerted this Example, which ſhews both the method and manner how it is performed.

Of

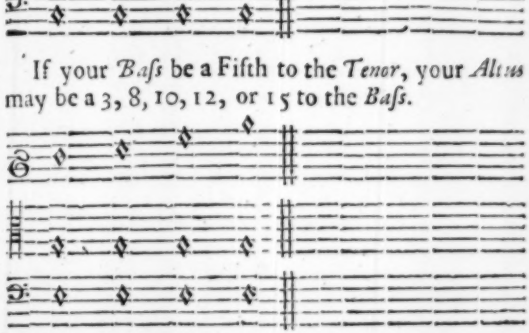
Of Compoſing Three Parts.



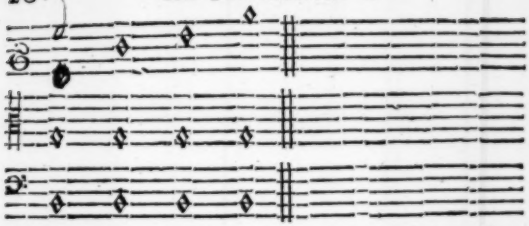
If your *Baſs* be an Uniſon or Eight to the *Tenor*, then may your *Altus* be a 3, 5, 6, 8, 10, 12, or 15 to the *Baſs*.



If your *Baſs* be a Fifth to the *Tenor*, your *Altus* may be a 3, 8, 10, 12, or 15 to the *Baſs*.



If your *Baſs* be a Third under your *Tenor*, the *Altus* may be a 5, 6, 12, or 13 above the *Baſs*.



But if your *Baſs* be a Sixth to the *Tenor*, then muſt your *Altus* be a 3, 8, 10, or 15 to the *Baſs*.

What Cords Three Parts are to uſe.

1. If *Canto* uſe the Eighth, then *Alto* uſe the Fifth, and *Tenor* the Third.

2. If *Canto* uſe the Twelfth, then *Alto* the Tenth, and *Tenor* the Eighth.

3. If *Canto* uſe the Tenth, then *Alto* the Eighth, and *Tenor* the Fifth.

A Rule how to come from a Diſcord.

1. If you uſe a Fourth or Eleventh, your next Note muſt be a Tenth or Third.

2. If you uſe a Ninth, your next Note muſt be the Eighth.

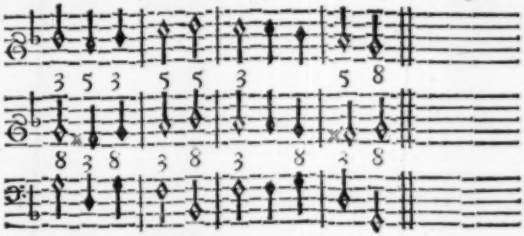
3. If you uſe a Seventh, your next Note muſt be the Sixth.

4. If you uſe a Second, your next Note muſt be a Third.

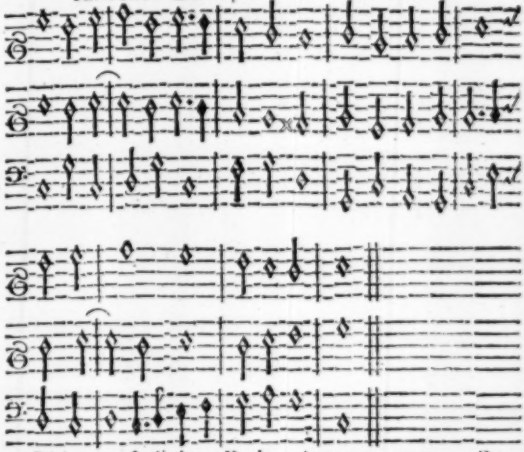
5. If you uſe a falſe Fifth, your next Note muſt be a Third.

When you Compoſe 3 Parts, it is moſt proper to be Counterpoint, that is, Note for Note; the Key *G* with the flat 3*d*. the moſt eaſieſt Key for a Beginner,

ner, in the ſecond *Treble* obſerve, that a *Sharp* is put to the ſecond Note, for when the *Baſs* aſcends a *4th.* or deſcends a *5th.* it requires the *Sharp* or greater Third to that Note. As you ſee in this Example.



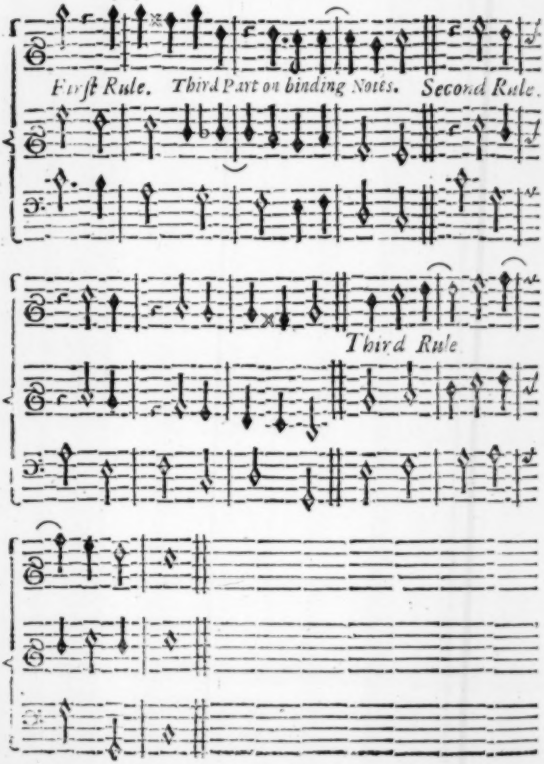
Another Example after theſe Rules.



This is a ſufficient Rule when you come to Practice; let the *3d.* *5th.* and *6th.* (ſometimes alſo an *8th.*) be your uſual Cords, they being the ſweeteſt,

and

and admit moſt variety, yet uſe not the 8*th*. except in a paſſing manner or at a Cloſe; of all Cloſes the *Cadence* is the moſt uſual, for without a *Cadence* in ſome one of the Parts, either with a Diſcord or without it, you cannot make a formal Cloſe, as you find in ſeveral of the former Examples of Cloſes.

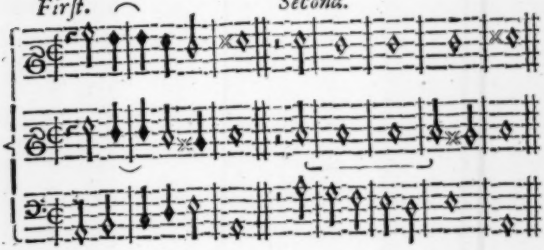


Concords from the *Baſs* upwards.		Concords from *Altus* downwards.	
F fa ut	3 *A la mi re.* 5 *C ſol fa ut.* 6 *D la ſol re.*	*F fa ut*	3 *D la ſol re.* 5 *B fa b mi.* 6 *A la mi re.*
E la mi	3 *G ſol re ut.* 5 *B fa b mi.* 6 *C ſol fa ut.*	*E la mi*	3 *C ſol fa ut.* 5 *A la mi re.* 6 *G ſol re ut.*
D la ſol re	3 *F fa ut.* 5 *A la mi re.* 6 *B fa b mi.*	*D la ſol re*	3 *B fa b mi.* 5 *G ſol re ut.* 6 *F fa ut.*
C ſol fa ut	3 *E la mi.* 5 *G ſol re ut.* 6 *A la mi re.*	*C ſol fa ut*	3 *A la mi re.* 5 *F fa ut.* 6 *E la mi.*
B fa b mi	3 *D la ſol re.* 5 *F fa ut.* 6 *G ſol re ut.*	*B fa b mi*	3 *G ſol re ut.* 5 *E la mi.* 6 *D la ſol re.*
A la mi re	3 *C ſol fa ut.* 5 *E la mi.* 6 *F fa ut.*	*A la mi re*	3 *F fa ut.* 5 *D la ſol re.* 6 *C ſol fa ut.*
G ſol re ut or *Gam-ut*	3 *B fa b mi.* 5 *D la ſol re.* 6 *E la mi.*	*G ſol re ut*	3 *E la mi.* 5 *C ſol fa ut.* 6 *B fa b mi.*

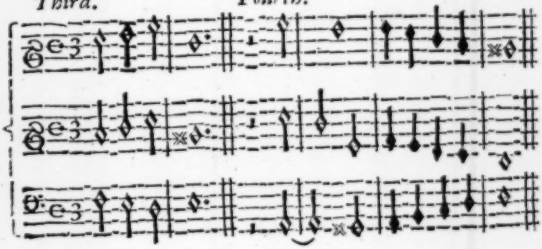
Examples

Examples of ſome ſhort Paſſages and Cadences of *Three Parts*, wherein Diſcords are taken Elegantly.

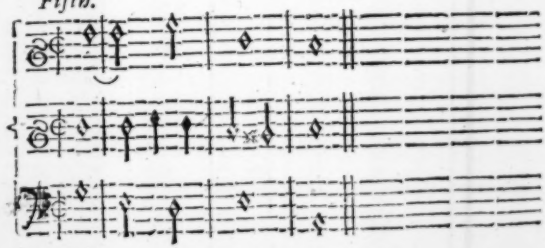
First. *Second.*



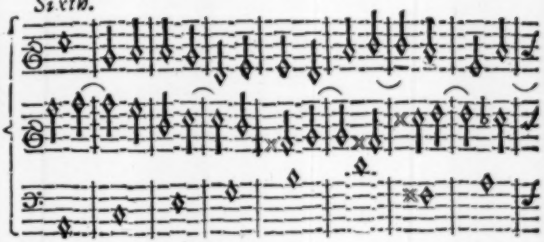
Third. *Fourth.*



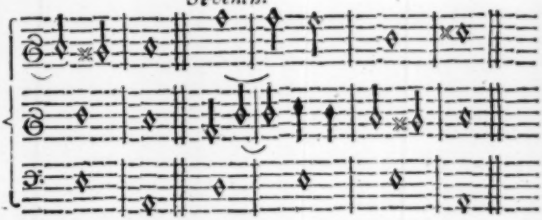
Fifth.



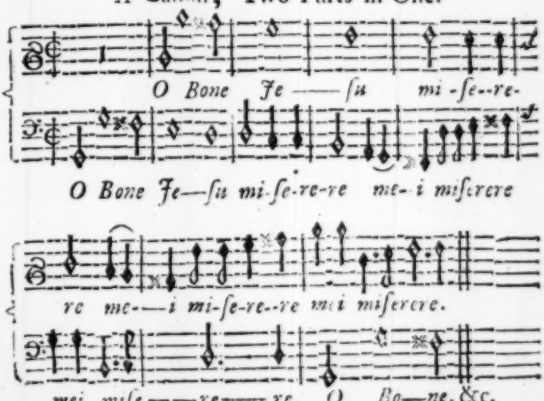
Sixth.



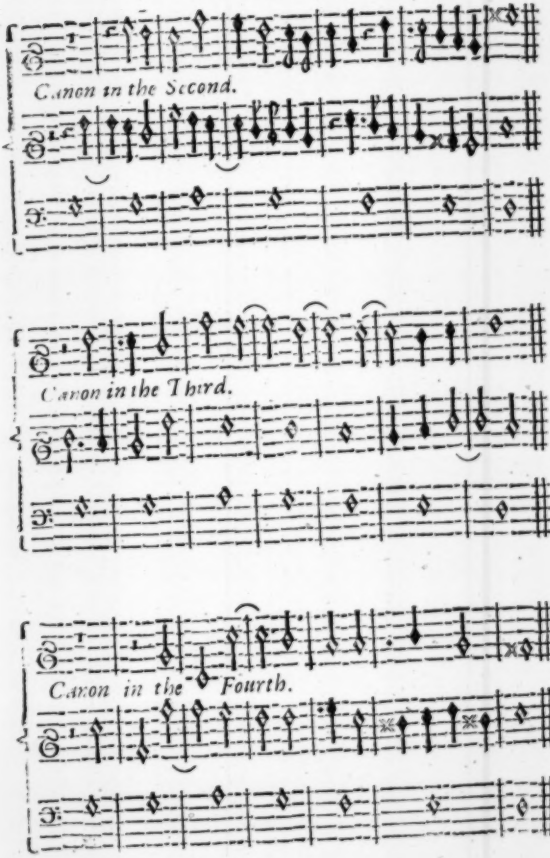
Seventh.



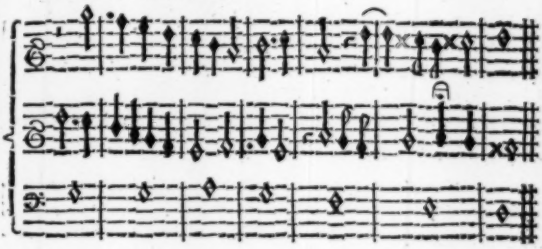
A Canon, Two Parts in One.



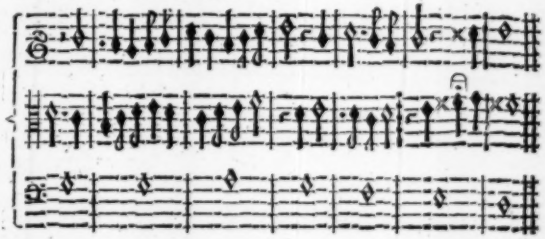
Of Three Parts, *viz.* Two Parts in one, on a Plain Song.



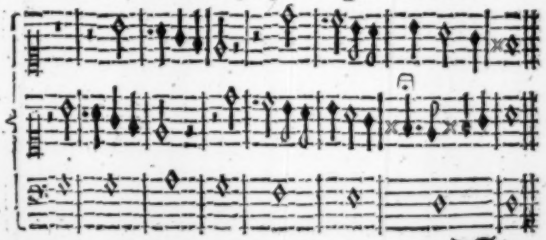
Canon in the Fourth.



Canon in the Sixth.

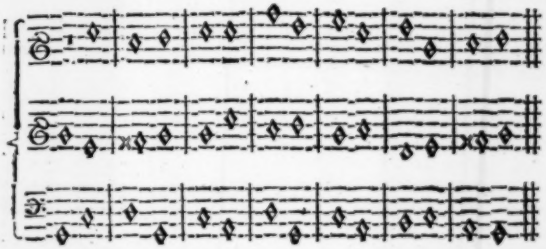


A Canon in the Uniſon following a Semibreve.

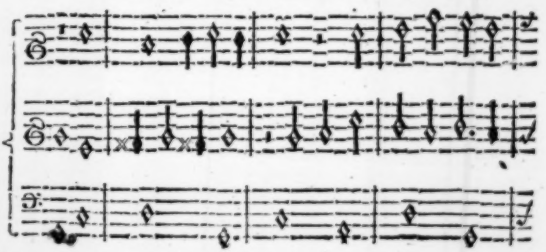


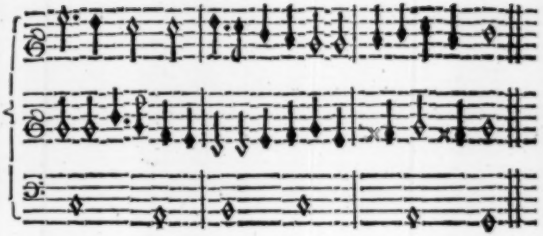
In the foregoing Table, *Page* 27. you ſee, that let the Compoſition be of many Parts, there can be but three ſeveral Concords joyned at once to any Note of the *Baſs*, viz. *Third*, *Fifth*, and *Eighth*, or a *Third*, *Sixth*, and *Eighth*; and when the *Fifth* takes place, the *Sixth* muſt be omitted, and ſo when the *Sixth* takes place, the *Fifth* is to be omitted, according to Mr. *Morley*'s Rule. Theſe other following Examples of mixing Concords in Counterpoint, which if well obſerved is a certain Rule for compoſing Four Parts Counterpoint.

Example. Three Parts in Counterpoint, thus:

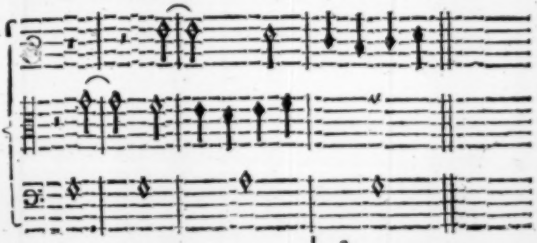


The ſame Three Parts in Deſcant, thus:

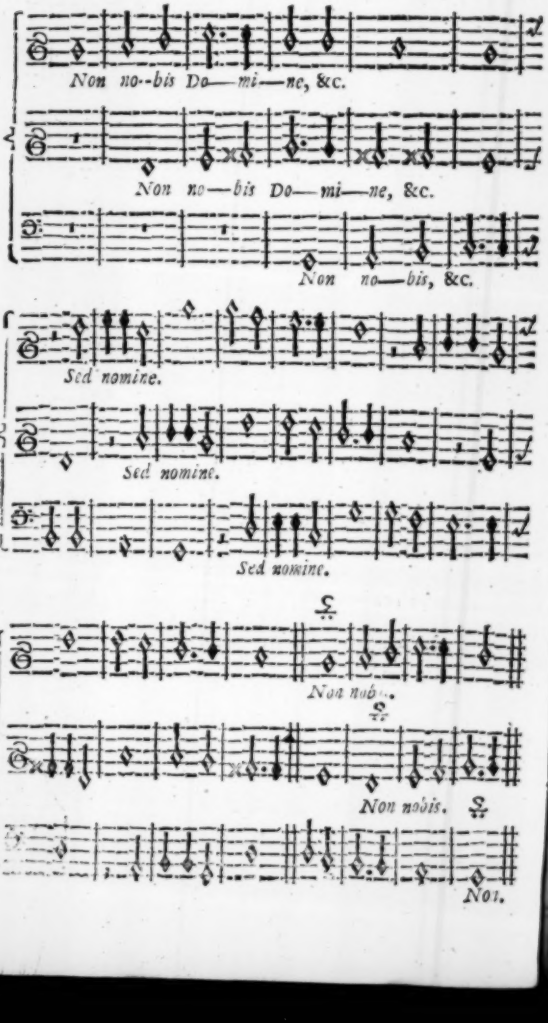




Now as to the contrivance of making a Canon of two Parts in one upon a plain Song, you are firſt to conſider whether you will begin with *Alto* or *Tenor* to be the leading Part, and what Notes will ſute proper to the *Baſs*; which done, you reſt one or two *Semibreves* in the other Part, which follow according to the leading Part that's agreeing to the *Baſs* or plain Song; then you are to fill up the vacant Part of the firſt or leading Part, with ſuch Notes as will be *Deſcant* to the following Part, and have reference to the ſucceeding Note of the plain Song; ſo proceeding from Bar to Bar, ſtill filling the empty Bar of the leading Part with ſuch Notes as may agree both with the plain Song, and following Part for the next Note of the plain Song.



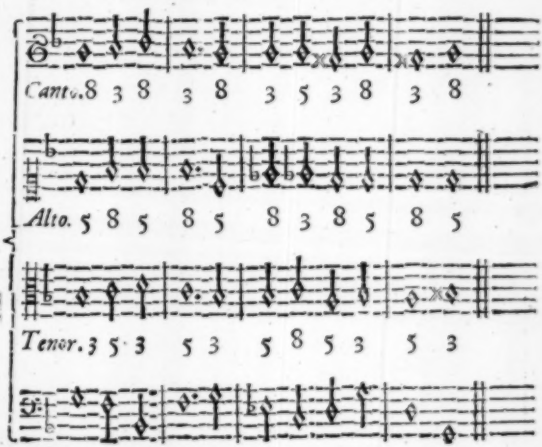
A Canon of Three Parts in the 4*th*. and 8*th*. below.



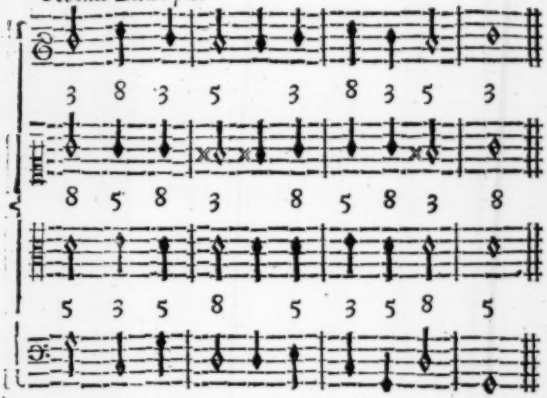
Of Compoſing Four Parts.

In the Compoſing of Four Parts, it is moſt proper to begin with Counter-point, the uſual Parts are Four, *viz. Canto, Alto, Tenor*, and *Baſſus*; in ſetting theſe four Parts, the *Tenor* ought to be Concords different from the other two upper Parts, and as near to *Alto* as may be, for the Harmony is beſt when the upper Parts are cloſe joyn'd in perfect Concords, avoiding two *Eights* and two *Fifts*, either aſcending or deſcending together.

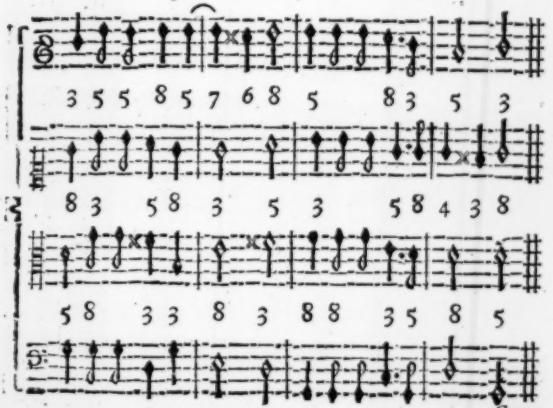
Firſt Example of Counter-point, Four Parts.



Second Example.

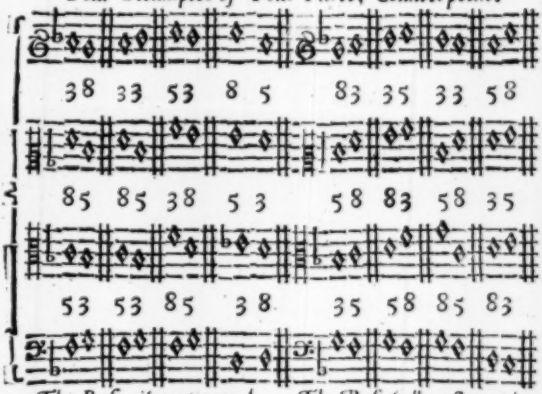


Third Example.

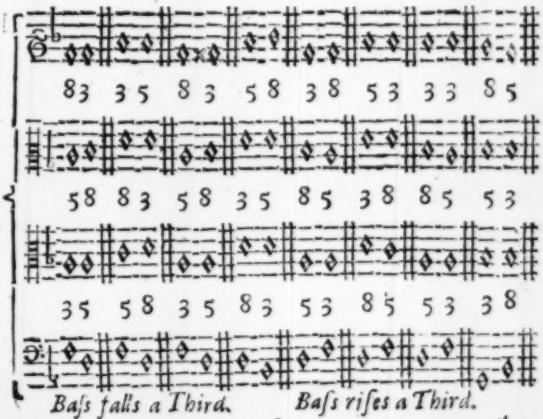


Four

Four Examples of Four Parts, Counterpoint.

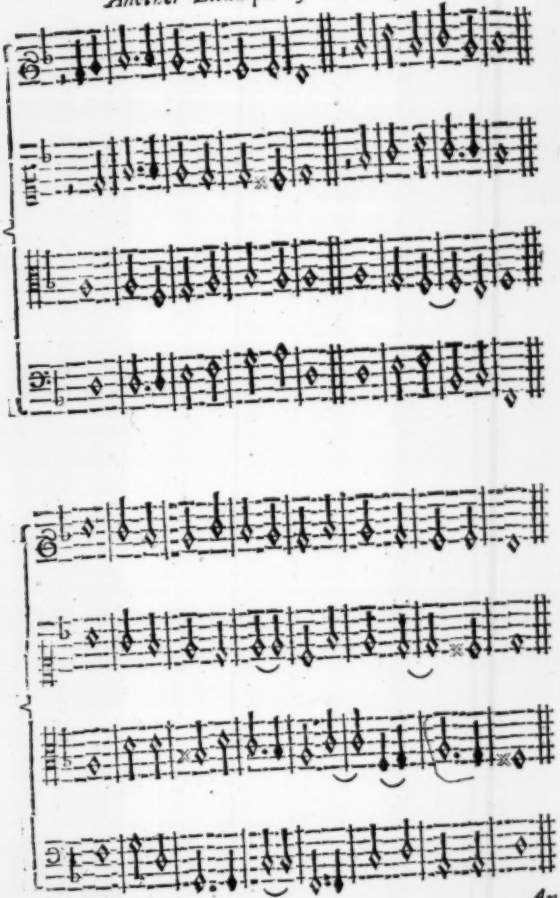


The Bass rises a Second. *The Bass falls a Second.*



Bass falls a Third. *Bass rises a Third.*

Another Example of Counterpoint.

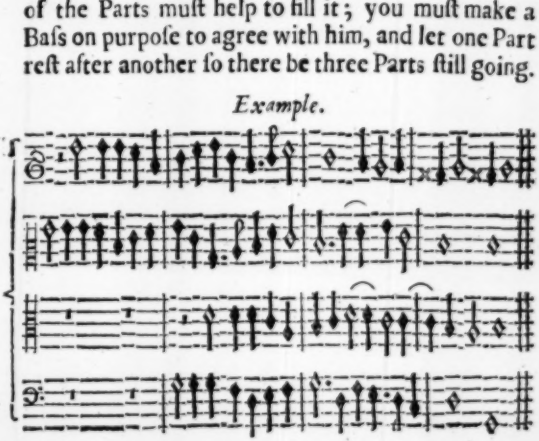


An

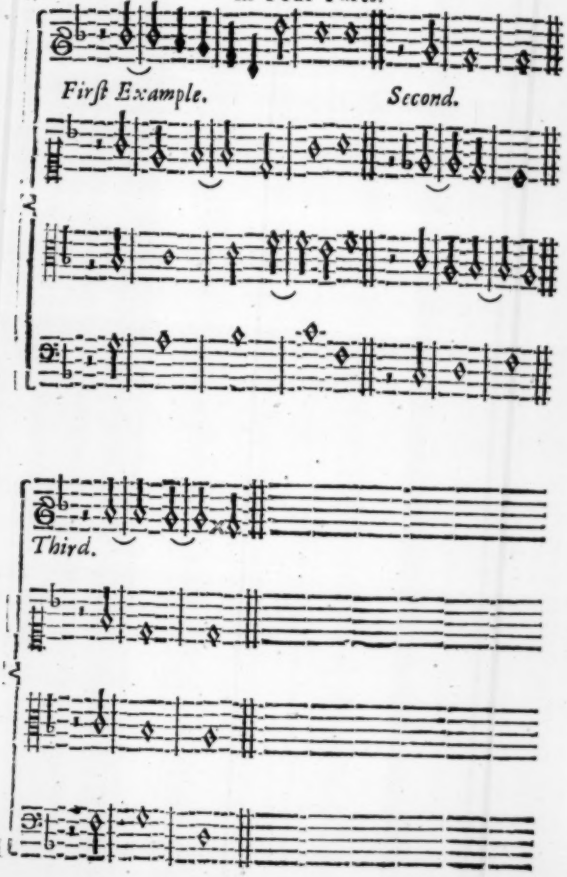
An Example how to maintain a Fuge in four Parts.

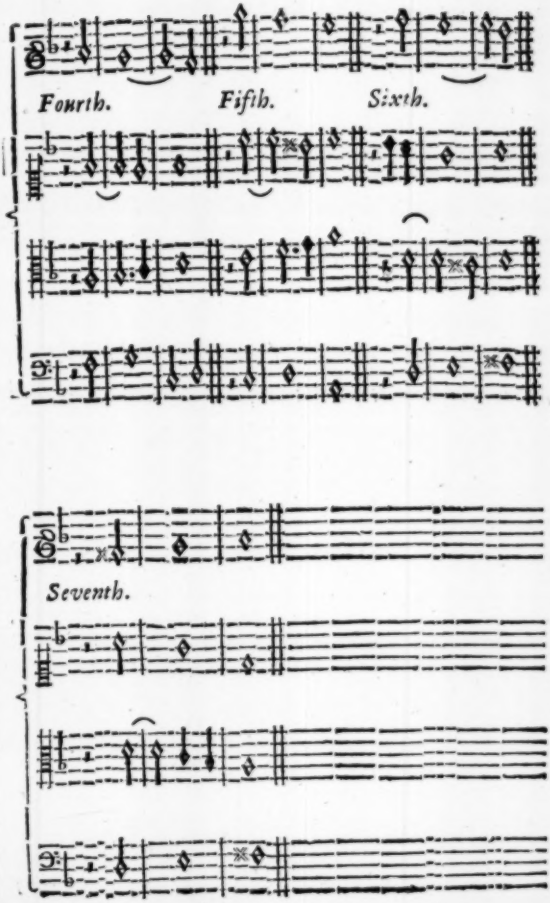
When you have choſen your Fuge, you muſt examin all your Parts, and ſee which of them may begin firſt, for the ſooner you bring in your Parts with the Fuge, the better it will ſhew; your Fuges muſt either begin in the *Fourth*, *Fifth*, or *Eighth*, and then you muſt bring in your *Second Part* upon a *Fifth*, *Third*, *Eighth*, or *Uniſon*, ſo that it be with a Reſt: And then look upon your two leading Parts, where you may bring in the *Third Part*; then let them three go together until the *Fourth* be brought in; being thus brought in, you muſt contrive it ſo as that you may conveniently come to a Cloſe, or elſe bring in ſome other Fuge, and after the firſt Fuge is finiſhed by the Baſs, if you will maintain another, then what Part ſoever be Leader, the reſt of the Parts muſt help to fill it; you muſt make a Baſs on purpoſe to agree with him, and let one Part reſt after another ſo there be three Parts ſtill going.

Example.

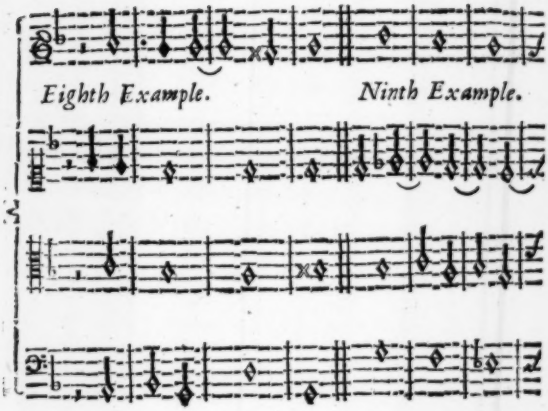


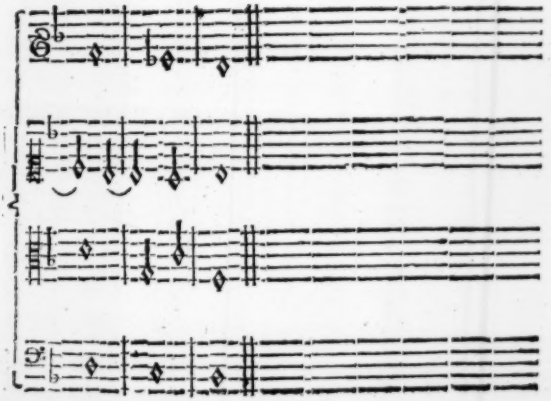
Several Examples of holding upon Diſcords, in Four Parts.

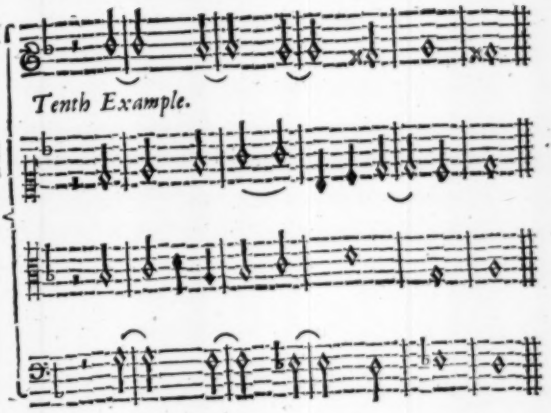



Fourth.
Fifth.
Sixth.
Seventh.

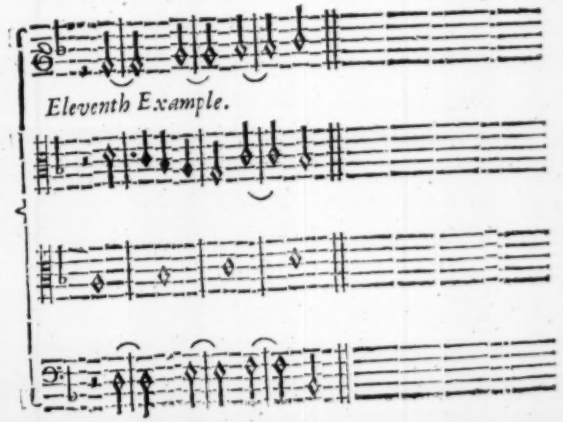
Eighth Example. *Ninth Example.*





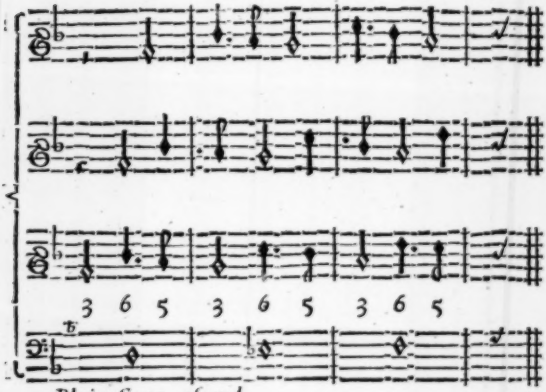


Tenth Example.

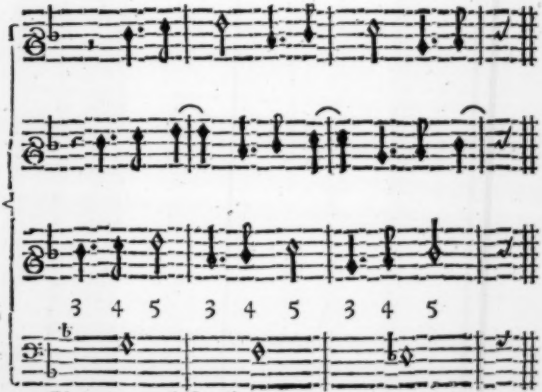


Eleventh Example.

Short Examples of making a Canon in Four Parts in the Unison on a plain Song.

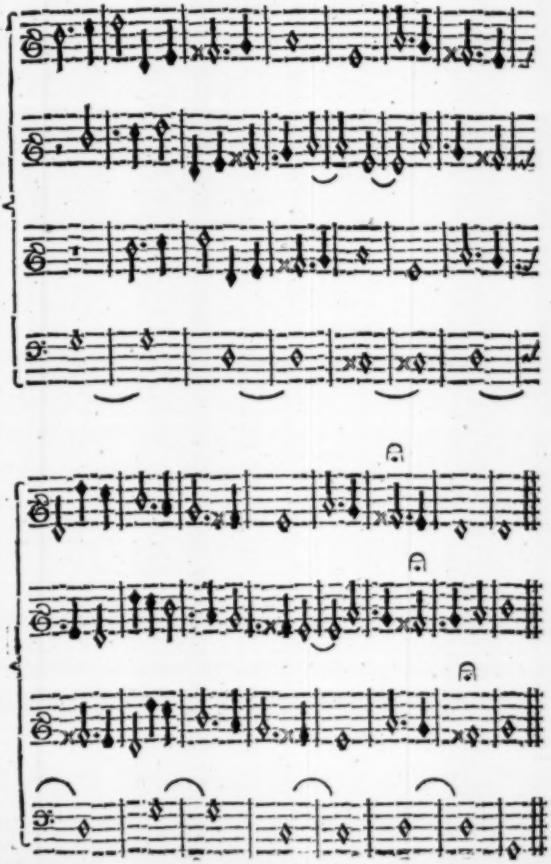


Plain Song aſcend.

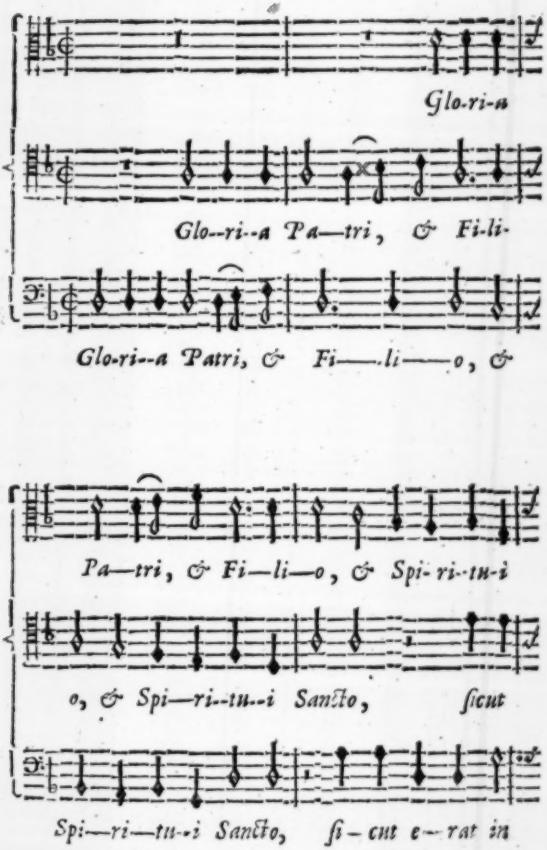


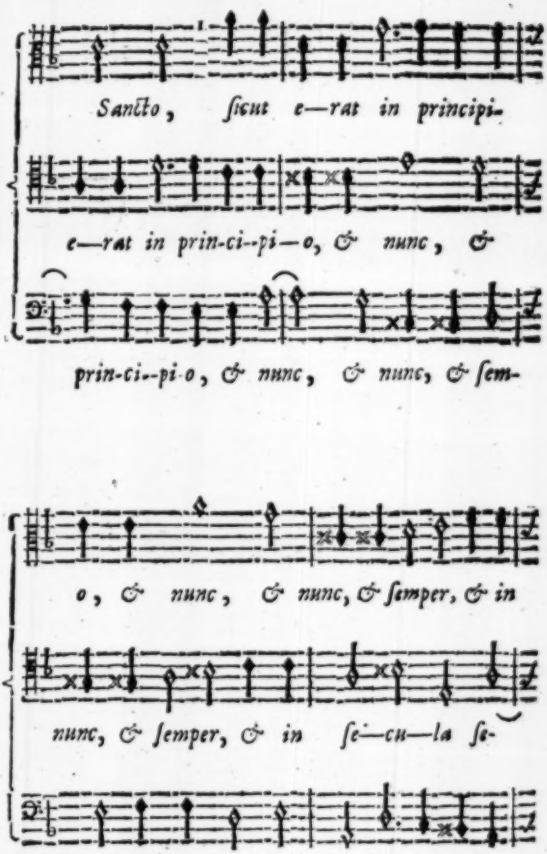
Plain Song deſcend.

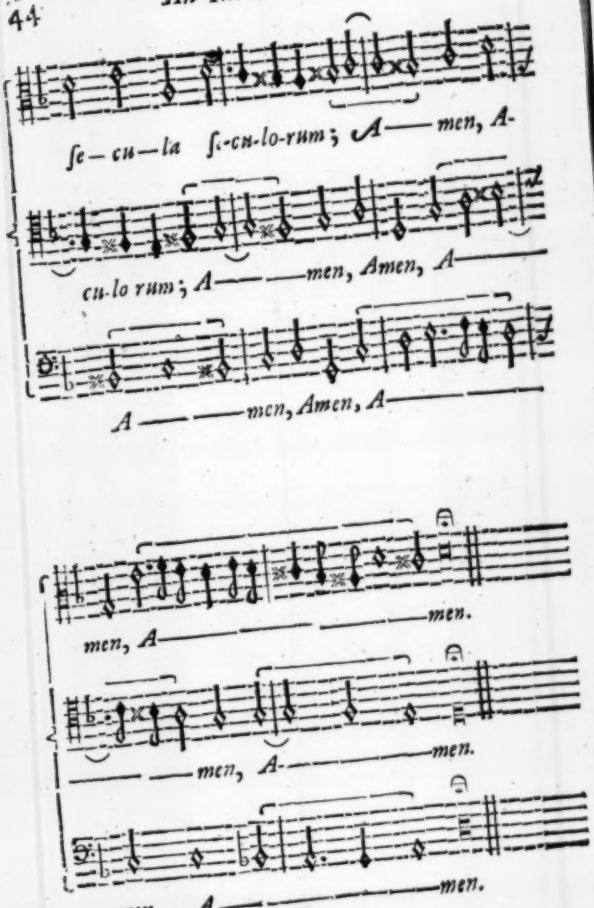
Another Example of a Canon in the Uniſon on a plain Song.



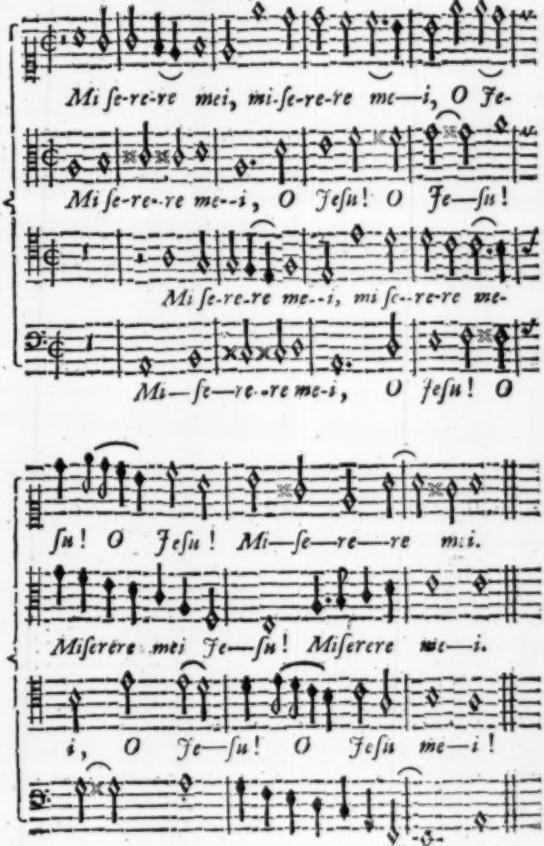
A Canon, Three Parts in One.



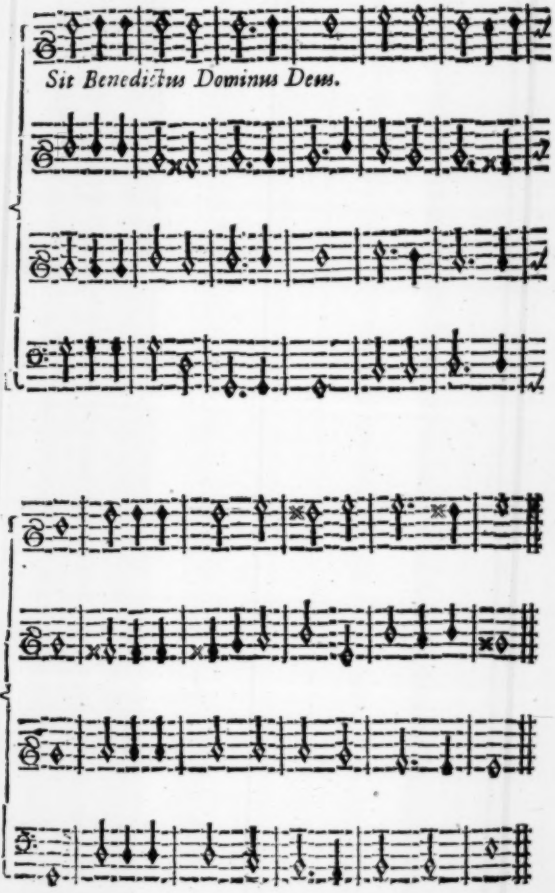

Sancto, ſicut e—rat in principi-
e—rat in prin-ci--pi—o, & nunc, &
prin-ci--pi-o, & nunc, & nunc, & ſem-
o, & nunc, & nunc, & ſemper, & in
nunc, & ſemper, & in ſe—cu—la ſe-
per, & in ſe—cu——la ſe--cu-lo-rum;

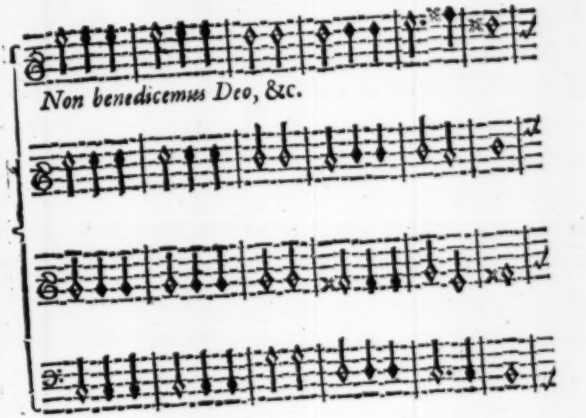

ſe—cu—la ſæ-cu-lo-rum; A—— men, A-
cu-lo rum; A———men, Amen, A———
A———men, Amen, A———
men, A———men.
———men, A-———men.
men, A———men.

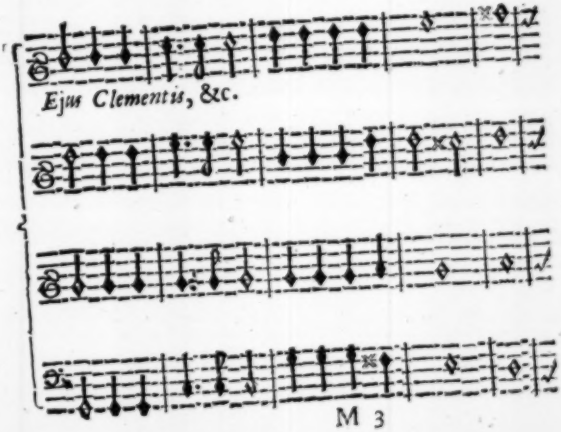
A Canon; Four in Two.

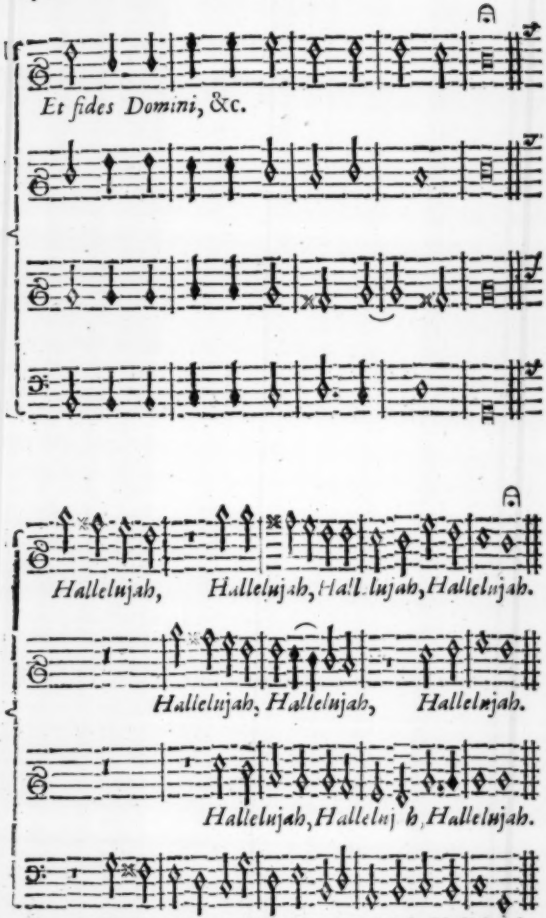


A Hymn in Four Parts Counterpoint.

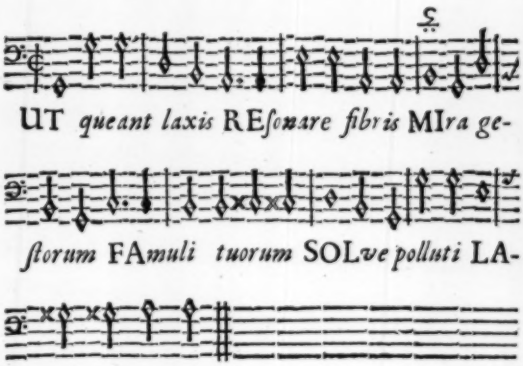



Non benedicemus Deo, &c.

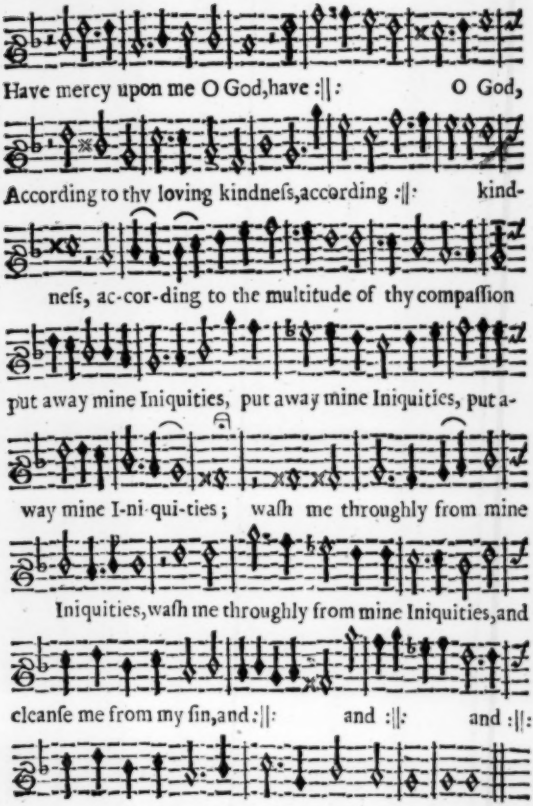

Ejus Clementia, &c.


Et fides Domini, &c.
Hallelujah, Hallelujah, Hallelujah, Hallelujah.
Hallelujah, Hallelujah, Hallelujah.
Hallelujah, Hallelujah, Hallelujah.
Hallelujah, Hallelujah, Hallelujah, Hallelujah.

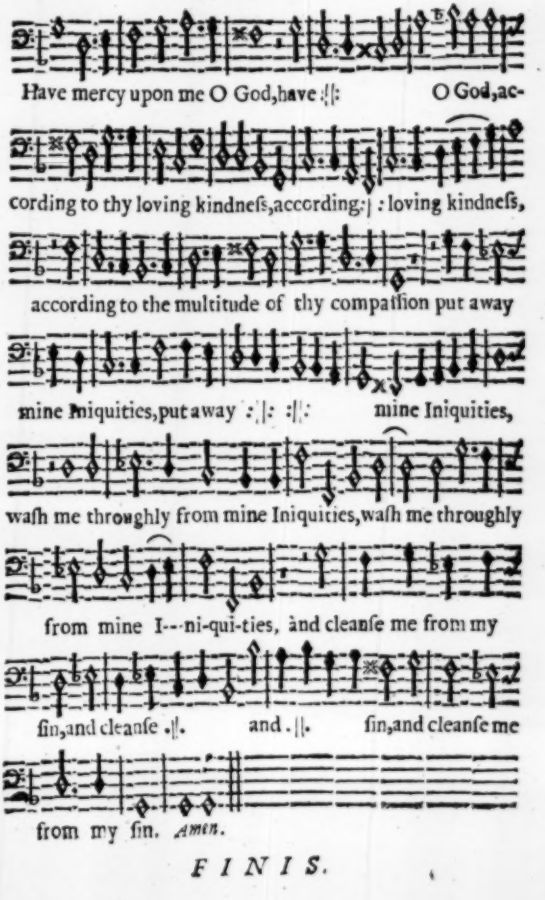
A Canon in the Uniſon for Three Voices, wherein is expreſs'd the Six Muſical Sounds, *Ut*, *Re*, *Mi*, *Fa*, *Sol*, *La*, in their proper Places aſcending.



A. 2. Voc. CANTUS. Anthem.



A. 2. Voc. *BASSUS.* Anthem.



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